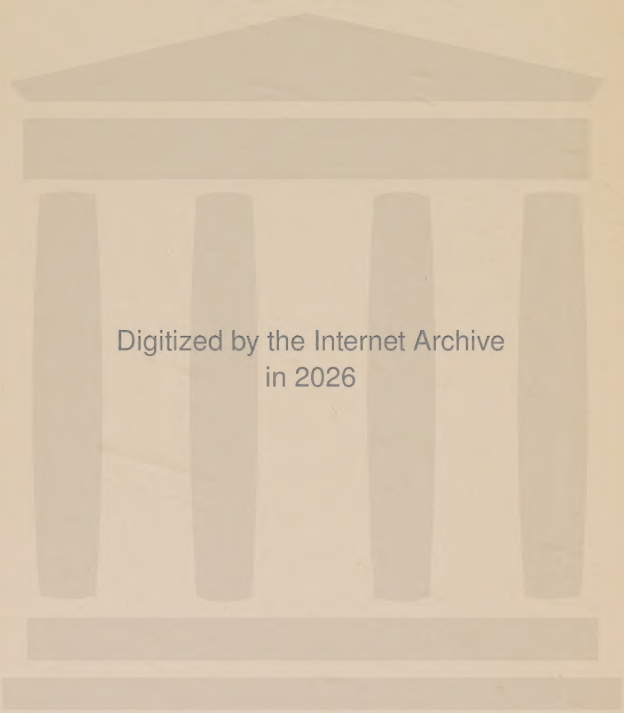
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# THE COMPLETE WORKS
OF
# William Shakespeare

EDITED BY
RICHARD GRANT WHITE

## COMEDIES II

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VOL. II.—COMEDIES

A MIDSUMMER NIGHT'S DREAM
THE MERCHANT OF VENICE
AS YOU LIKE IT
THE TAMING OF THE SHREW
ALL'S WELL THAT ENDS WELL
TWELFTH NIGHT
THE WINTER'S TALE

# A MIDSUMMER-NIGHT'S DREAM.

## INTRODUCTION.

Few of Shakespeare's plays are more strongly marked with his peculiarities of thought and style than this; very few have furnished the world with phrases more widely known and recognized as vehicles of what the world professes or wishes to believe; and yet it is very surely, in great part at least, one of its writer's very earliest works. Nor is there lacking ground for the supposition that in some of its scenes we may trace the hand of another writer, — one of the playwrights of the elder school which Shakespeare supplanted, but in which, and with the craftsmen of which, he was at first obliged to work. Certainly there is no play of his in which in various parts incongruity of style is so strongly marked. Without assuming that Shakespeare was always doing the best that he could do at any particular time, it is yet difficult to believe that, for example, the first scene of Act I. and the first part of Act V. were written by the same man who wrote most of the scenes in which the Athenian lovers appear. Possibly the play may have been revised and partly rewritten; in which case I should place the first writing quite as early as 1592, if not earlier. Indeed, many years ago I suggested, in my first edition of it, that this fanciful comedy may have been, in an imperfect form, Shakespeare's maiden dramatic work. All that we know from positive evidence upon this point is that it was written some time before 1598, when Francis Meres cited it as proof of Shakespeare's excellence in comedy. No play or story that can be regarded as its original or its foundation has yet been discovered; but that there was such a play or story is rather probable than improbable. As to time and place of action and costume, they are all in delightful uncertainty and confusion; as well ask what is the native place, and what the proper apparel of Robin Goodfellow and the fairies whom this midsummer night's dream first made visible to human eyes. All of them are mere shadows; but there is no need of our imagination to amend them.

## DRAMATIS PERSONÆ.

THESEUS, *duke of Athens.*
EGEUS, *father to Hermia.*
LYSANDER, *betrothed to Hermia.*
DEMETRIUS, *once suitor to Helena, now in love with Hermia.*
PHILOSTRATE, *master of the revels to Theseus.*

QUINCE, *a carpenter,*
BOTTOM, *a weaver,*
FLUTE, *a bellows-mender,*
SNOUT, *a tinker,*
SNUG, *a joiner,*
STARVELING, *a tailor,*
*Performing in the interlude the parts of* PROLOGUE, PYRAMUS, THISBE, WALL, LION, MOONSHINE.

HIPPOLYTA, *queen of the Amazons, betrothed to Theseus.*
HERMIA, *daughter to Egeus, betrothed to Lysander.*
HELENA, *in love with Demetrius.*

OBERON, *king of the fairies.*
TITANIA, *queen of the fairies.*
PUCK, *or Robin Goodfellow.*
PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, } *fairies.*

*Other fairies attending their King and Queen.*
*Attendants on Theseus and Hippolyta.*

SCENE: Athens, and a wood near it.

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# A MIDSUMMER-NIGHT'S DREAM.

## ACT I.

### SCENE I. *Athens. The palace of* THESEUS.

*Enter* THESEUS, HIPPOLYTA, PHILOSTRATE, *and* Attendants.

*The.* Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but, O, methinks, how slow
This old moon wanes! she lingers my desires,
Like to a step-dame or a dowager
Long withering out a young man's revenue.

*Hip.* Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities.

*The.* Go, Philostrate,
Stir up the Athenian youth to merriments;
Awake the pert and nimble spirit of mirth:
Turn melancholy forth to funerals;
The pale companion is not for our pomp. [*Exit Philostrate.*
Hippolyta, I woo'd thee with my sword,
And won thy love, doing thee injuries;
But I will wed thee in another key,
With pomp, with triumph and with revelling.

*Enter* EGEUS, HERMIA, LYSANDER, *and* DEMETRIUS.

*Ege.* Happy be Theseus, our renowned Duke!

*The.* Thanks, good Egeus: what 's the news with thee?

*Ege.* Full of vexation come I, with complaint
Against my child, my daughter Hermia.
Stand forth, Demetrius. My noble lord,
This man hath my consent to marry her.
Stand forth, Lysander: and, my gracious Duke,

[13] *pert* = lively, without implication of reproach.
[20] *duke* = *dux*, leader. Dante calls Theseus Duke of Athens, and Chaucer also calls him Duke.
[21] *Egeus:* properly a dissyllable accented on the first; but here made a trisyllable accented on the second.

This man hath bewitch'd the bosom of my child:
Thou, thou, Lysander, thou hast given her rhymes
And interchang'd love-tokens with my child:
Thou hast by moonlight at her window sung
With feigning voice verses of feigning love,
And stolen the impression of her fantasy
With bracelets of thy hair, rings, gawds, conceits,
Knacks, trifles, nosegays, sweetmeats, — messengers
Of strong prevailment in unharden'd youth:
With cunning hast thou filch'd my daughter's heart,
Turn'd her obedience, which is due to me,
To stubborn harshness: and, my gracious Duke,
Be it so she will not here before your grace
Consent to marry with Demetrius,
I beg the ancient privilege of Athens,
As she is mine, I may dispose of her:
Which shall be either to this gentleman
Or to her death, according to our law
Immediately provided in that case.
*The.* What say you, Hermia? be advis'd, fair maid:
To you your father should be as a god;
One that compos'd your beauties, yea, and one
To whom you are but as a form in wax
By him imprinted and within his power
To leave the figure or disfigure it.
Demetrius is a worthy gentleman.
*Her.* So is Lysander.
*The.* In himself he is;
But in this kind, wanting your father's voice,
The other must be held the worthier.
*Her.* I would my father look'd but with my eyes.
*The.* Rather your eyes must with his judgement look.
*Her.* I do entreat your grace to pardon me.
I know not by what power I am made bold,
Nor how it may concern my modesty,
In such a presence here to plead my thoughts;
But I beseech your grace that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius.
*The.* Either to die the death or to abjure
For ever the society of men.
Therefore, fair Hermia, question your desires;
Know of your youth, examine well your blood,

[32] *stolen the impression of her fantasy:* that is, secretly impressed her fancy; *impression* = impressing.
[44] *Or to her death.* Solon's laws gave the father power of life and death over his children.

Whether, if you yield not to your father's choice,
You can endure the livery of a nun,
For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.
Thrice-blessed they that master so their blood,
To undergo such maiden pilgrimage;
But earthlier happy is the rose distill'd,
Than that which withering on the virgin thorn
Grows, lives and dies in single blessedness.
*Her.* So will I grow, so live, so die, my lord,
Ere I will yield my virgin patent up
Unto his lordship, whose unwished yoke
My soul consents not to give sovereignty.
*The.* Take time to pause; and, by the next new moon —
The sealing-day betwixt my love and me,
For everlasting bond of fellowship —
Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would;
Or on Diana's altar to protest
For aye austerity and single life.
*Dem.* Relent, sweet Hermia: and, Lysander, yield
Thy crazed title to my certain right.
*Lys.* You have her father's love, Demetrius;
Let me have Hermia's: do you marry him.
*Ege.* Scornful Lysander! true, he hath my love,
And what is mine my love shall render him.
And she is mine, and all my right of her
I do estate unto Demetrius.
*Lys.* I am, my lord, as well deriv'd as he,
As well possess'd; my love is more than his;
My fortunes every way as fairly rank'd,
If not with vantage, as Demetrius';
And, which is more than all these boasts can be,
I am belov'd of beauteous Hermia:
Why should not I then prosecute my right?
Demetrius, I 'll avouch it to his head,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, dotes,
Devoutly dotes, dotes in idolatry,
Upon this spotted and inconstant man.
*The.* I must confess that I have heard so much,
And with Demetrius thought to have spoke thereof;
But, being over-full of self-affairs,

[92] *crazed* = crazy, quasi foolish.

My mind did lose it. But, Demetrius, come;
And come, Egeus; you shall go with me,
I have some private schooling for you both.
For you, fair Hermia, look you arm yourself
To fit your fancies to your father's will;
Or else the law of Athens yields you up —
Which by no means we may extenuate —
To death, or to a vow of single life.
Come, my Hippolyta: what cheer, my love?
Demetrius and Egeus, go along:
I must employ you in some business
Against our nuptial and confer with you
Of something nearly that concerns yourselves.

*Ege.* With duty and desire we follow you.

[*Exeunt all but Lysander and Hermia.*

*Lys.* How now, my love! why is your cheek so pale?
How chance the roses there do fade so fast?

*Her.* Belike for want of rain, which I could well
Beteem them from the tempest of my eyes.

*Lys.* Ay me! for aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth;
But, either it was different in blood, —

*Her.* O cross! too high to be enthrall'd to low.

*Lys.* Or else misgraffed in respect of years, —

*Her.* O spite! too old to be engag'd to young.

*Lys.* Or else it stood upon the choice of friends, —

*Her.* O hell! to choose love by another's eyes.

*Lys.* Or, if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
Making it momentary as a sound,
Swift as a shadow, short as any dream;
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and earth,
And ere a man hath power to say "Behold!"
The jaws of darkness do devour it up:
So quick bright things come to confusion.

*Her.* If then true lovers have been ever cross'd,
It stands as an edict in destiny:
Then let us teach our trial patience,
Because it is a customary cross,
As due to love as thoughts and dreams and sighs,
Wishes and tears, poor fancy's followers.

*Lys.* A good persuasion: therefore, hear me, Hermia.

131 *beteem* = afford, allow; although why it should have that meaning is not plain.
146 *collied* = smirched, as with coal; murky.

I have a widow aunt, a dowager
Of great revenue, and she hath no child:
From Athens is her house remote seven leagues;
And she respects me as her only son.
There, gentle Hermia, may I marry thee;
And to that place the sharp Athenian law
Cannot pursue us. If thou lov'st me then,
Steal forth thy father's house to-morrow night;
And in the wood, a league without the town,
Where I did meet thee once with Helena,
To do observance to a morn of May,
There will I stay for thee.

*Her.* My good Lysander!
I swear to thee, by Cupid's strongest bow,
By his best arrow with the golden head,
By the simplicity of Venus' doves,
By that which knitteth souls and prospers loves,
And by that fire which burn'd the Carthage queen,
When the false Troyan under sail was seen,
By all the vows that ever men have broke,
In number more than ever women spoke,
In that same place thou hast appointed me,
To-morrow truly will I meet with thee.

*Lys.* Keep promise, love. Look, here comes Helena.

*Enter* HELENA.

*Her.* God speed fair Helena! whither away?

*Hel.* Call you me fair? that fair again unsay.
Demetrius loves you fair: O happy fair!
Your eyes are lode-stars; and your tongue's sweet air
More tuneable than lark to shepherd's ear,
When wheat is green, when hawthorn buds appear.
Sickness is catching: O, were favour so,
Yours would I catch, fair Hermia, ere I go;
My ear should catch your voice, my eye your eye,
My tongue should catch your tongue's sweet melody.
Were the world mine, Demetrius being bated,
The rest I 'ld give to be to you translated.
O, teach me how you look, and with what art
You sway the motion of Demetrius' heart.

*Her.* I frown upon him, yet he loves me still.

*Hel.* O that your frowns would teach my smiles such skill!

*Her.* I give him curses, yet he gives me love.

*Hel.* O that my prayers could such affection move!

*Her.* The more I hate, the more he follows me.

*Hel.* The more I love, the more he hateth me.

164 *forth* = forth from; commonly so used.

*Her.* His folly, Helena, is no fault of mine.
*Hel.* None, but your beauty: would that fault were mine!
*Her.* Take comfort: he no more shall see my face;
Lysander and myself will fly this place.
Before the time I did Lysander see,
Seem'd Athens as a paradise to me:
O, then, what graces in my love do dwell,
That he hath turn'd a heaven into a hell!
*Lys.* Helen, to you our minds we will unfold:
To-morrow night, when Phœbe doth behold
Her silver visage in the wat'ry glass,
Decking with liquid pearl the bladed grass,
A time that lovers' flights doth still conceal,
Through Athens' gates have we devis'd to steal.
*Her.* And in the wood, where often you and I
Upon faint primrose-beds were wont to lie,
Emptying our bosoms of their counsel sweet,
There my Lysander and myself shall meet;
And thence from Athens turn away our eyes,
To seek new friends and stranger companies.
Farewell, sweet playfellow: pray thou for us;
And good luck grant thee thy Demetrius!
Keep word, Lysander: we must starve our sight
From lovers' food till morrow deep midnight.
*Lys.* I will, my Hermia. [*Exit Herm.*
Helena, adieu:
As you on him, Demetrius dote on you! [*Exit.*
*Hel.* How happy some o'er other some can be!
Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so;
He will not know what all but he do know:
And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities:
Things base and vile, holding no quantity,[232]
Love can transpose to form and dignity:
Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind:
Nor hath Love's mind of any judgement taste;
Wings and no eyes figure unheedy haste:
And therefore is Love said to be a child,
Because in choice he often is beguil'd.
As waggish boys in game themselves forswear,
So the boy Love is perjur'd every where:
For ere Demetrius look'd on Hermia's eyne,[242]

[232] *holding no quantity* = being of no account.
[242] *eyne* = eyes, the old plural, used for the sake of rhyme.

He hail'd down oaths that he was only mine;
And when this hail some heat from Hermia felt,
So he dissolv'd, and showers of oaths did melt.
I will go tell him of fair Hermia's flight:
Then to the wood will he to-morrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expense:
But herein mean I to enrich my pain,
To have his sight thither and back again. [*Exit.*

## SCENE II. *Athens.* QUINCE'S *house.*

*Enter* QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, *and* STARVELING.

*Quin.* Is all our company here?

*Bot.* You were best to call them generally, man by man, according to the scrip.

*Quin.* Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the Duke and the Duchess, on his wedding-day at night.

*Bot.* First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow on to a point.

*Quin.* Marry, our play is, *The most lamentable comedy, and most cruel death of Pyramus and Thisby.*

*Bot.* A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

*Quin.* Answer as I call you. Nick Bottom, the weaver.

*Bot.* Ready. Name what part I am for, and proceed.

*Quin.* You, Nick Bottom, are set down for Pyramus.

*Bot.* What is Pyramus? a lover, or a tyrant?

*Quin.* A lover, that kills himself most gallantly for love.

*Bot.* That will ask some tears in the true performing of it: if I do it, let the audience look to their eyes; I will move storms, I will condole in some measure. To the rest. Yet my chief humour is for a tyrant: I could play Ercles rarely, or a part to tear a cat in, to make all split.

"The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far
And make and mar
The foolish Fates."

3 *the scrip* = the script, written paper.
22 *Ercles* = Hercules.
23 *tear a cat*: a phrase commonly used in S.'s time; of uncertain origin; possibly a corruption of *tear coat*, or *tear a coat*.

This was lofty! Now name the rest of the players. This is Ercles' vein, a tyrant's vein; a lover is more condoling.

*Quin.* Francis Flute, the bellows-mender.

*Flu.* Here, Peter Quince.

*Quin.* Flute, you must take Thisby on you.

*Flu.* What is Thisby? a wand'ring knight?

*Quin.* It is the lady that Pyramus must love.

*Flu.* Nay, faith, let not me play a woman; I have a beard coming.

*Quin.* That 's all one: you shall play it in a mask, and you may speak as small as you will.

*Bot.* An I may hide my face, let me play Thisby too, I 'll speak in a monstrous little voice, Listen, listen! "Ah Pyramus, my lover dear! thy Thisby dear, and lady dear!"

*Quin.* No, no; you must play Pyramus: and, Flute, you Thisby.

*Bot.* Well, proceed.

*Quin.* Robin Starveling, the tailor.

*Star.* Here, Peter Quince.

*Quin.* Robin Starveling, you must play Thisby's mother. Tom Snout, the tinker.

*Snout.* Here, Peter Quince.

*Quin.* You, Pyramus' father: myself, Thisby's father. Snug, the joiner, you, the lion's part; and, I hope, here is a play fitted.

*Snug.* Have you the lion's part written? pray you, if it be, give it me, for I am slow of study.

*Quin.* You may do it extempore, for it is nothing but roaring.

*Bot.* Let me play the lion too: I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the Duke say "Let him roar again, let him roar again."

*Quin.* An you should do it too terribly, you would fright the Duchess and the ladies, that they would shriek; and that were enough to hang us all.

*All.* That would hang us, every mother's son.

*Bot.* I grant you, friends, if that you should fright the ladies out of their wits, they would have no more discretion but to hang us: but I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar an 't were any nightingale.

*Quin.* You can play no part but Pyramus; for Pyramus is a sweet-fac'd man; a proper man, as one shall see in a summer's day; a most lovely gentleman-like man: therefore you must needs play Pyramus.

[39] *play a woman.* Women's parts were played by young men until the middle of the seventeenth century.

[44] *Listen, listen!* The old copies have *Thisne, Thisne;* accepted hitherto as Bottom's blunder for *Thisbe.* Bottom made no such blunders. Nor did he use in this way such words as *thissen,* which has been conjectured as the true reading of *Thisne.*

*Bot.* Well, I will undertake it. What beard were I best to play it in?

*Quin.* Why, what you will.

*Bot.* I will discharge it in either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow.

*Quin.* Some of your French crowns have no hair at all, and then you will play barefac'd. But, masters, here are your parts: and I am to entreat you, request you and desire you, to con them by to-morrow night; and meet me in the palace wood, a mile without the town, by moonlight; there will we rehearse, for if we meet in the city, we shall be dogg'd with company, and our devices known. In the meantime I will draw a bill of properties, such as our play wants. I pray you, fail me not.

*Bot.* We will meet; and there we may rehearse most obscenely and courageously. Take pains; be perfect: adieu.

*Quin.* At the Duke's oak we meet.

*Bot.* Enough; hold or cut bow-strings. [*Exeunt.*

## ACT II.

### SCENE I. *A wood near Athens.*

*Enter, from opposite sides, a* FAIRY, *and* PUCK.

*Puck.* How now, spirit! whither wander you?

*Fai.* Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander every where,
Swifter than the moones sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be:
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I 'll be gone:
Our queen and all her elves come here anon.

81 *French crowns:* that is, heads made bald by what was known as the French disease.
92 *hold or cut bow-strings:* a phrase of the archery-field, meaning probably that the bow-string, that is, the speaker's ability to shoot, was to be the pledge of keeping word.
7 *the moon's sphere:* a strange and incomprehensible comparison.
9 *orbs:* that is, the dark circles on the turf, sometimes called fairy-rings.
16 *lob* = lubber, lout.

*Puck.* The King doth keep his revels here to-night:
Take heed the Queen come not within his sight;
For Oberon is passing fell and wrath,—
Because that she as her attendant hath
A lovely boy, stol'n from an Indian king;
She never had so sweet a changeling;
And jealous Oberon would have the child
Knight of his train, to trace the forests wild;
But she perforce withholds the loved boy,
Crowns him with flowers and makes him all her joy:
And now they never meet in grove or green,
By fountain clear, or spangled starlight sheen,
But they do square, that all their elves for fear
Creep into acorn-cups and hide them there.

*Fai.* Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Call'd Robin Goodfellow: are not you he
That frights the maidens of the villagery;
Skim milk, and sometimes labour in the quern
And bootless make the breathless housewife churn;
And sometime make the drink to bear no barm;
Mislead night-wanderers, laughing at their harm?
Those that Hobgoblin call you and sweet Puck,
You do their work, and they shall have good luck:
Are not you he?

*Puck.* Thou speak'st aright;
I am that merry wanderer of the night.
I jest to Oberon and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal:
And sometime lurk I in a gossip's bowl,
In very likeness of a roasted crab,
And when she drinks, against her lips I bob
And on her wither'd dewlap pour the ale.
The wisest aunt, telling the saddest tale,
Sometime for three-foot stool mistaketh me;
Then slip I from her bum, down topples she,
And "tailor" cries, and falls into a cough;
And then the whole quire hold their hips and laugh,
And waxen in their mirth and neeze and swear
A merrier hour was never wasted there.
But, room, fairy! here comes Oberon.

20 *fell* = fiercely set in anger.
23 *changeling:* a trisyllable: the second very slight.
30 *square* = draw off for quarrel.
36 *quern* = a hand-mill. (Old English.)
38 *barm* = yeast. (O. E.)
51 *aunt:* used in a general way for any old woman.
56 *waxen* = wax, increase; the old plural. *neeze* = sneeze. (O. E.)

*Fai.* And here my mistress. Would that he were gone!

*Enter, from one side,* OBERON, *with his train; from the other,* TITANIA, *with hers.*

*Obe.* Ill met by moonlight, proud Titania.

*Tita.* What, jealous Oberon! Fairies, skip hence:
I have forsworn his bed and company.

*Obe.* Tarry, rash wanton: am not I thy lord?

*Tita.* Then I must be thy lady: but I know
When thou hast stol'n away from fairy land,
And in the shape of Corin sat all day,
Playing on pipes of corn and versing love
To amorous Phillida. Why art thou here,
Come from the farthest steppe of India?
But that, forsooth, the bouncing Amazon,
Your buskin'd mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity.

*Obe.* How canst thou thus for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?
Didst thou not lead him through the glimmering night
From Perigouna, whom he ravished?
And make him with fair Ægle break his faith,
With Ariadne and Antiopa?

*Tita.* These are the forgeries of jealousy:
And never, since the middle summer's spring,
Met we on hill, in dale, forest or mead,
By paved fountain or by rushy brook,
Or in the beached margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturb'd our sport.
Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which falling in the land
Have every petty river made so proud
That they have overborne their continents:
The ox hath therefore stretch'd his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attain'd a beard;
The fold stands empty in the drowned field,
And crows are fatted with the murrain flock;
The nine men's morris is fill'd up with mud,

[78] *Perigouna* (Περίγούνη) was the daughter of the robber Sinnis; she willingly bore a son, Menalippus, to Theseus who slew her father.

[80] *Ariadne.* Theseus' amour with Ariadne, in whose favor he preceded Bacchus, is well known. Ægle and Antiopa, we know little of, nor is it necessary that we should know more.

[98] *nine men's morris:* a game played by boys on lines cut in the turf, on which men were moved somewhat as in draughts or checkers.

And the quaint mazes in the wanton green
For lack of tread are undistinguishable:
The human mortals want, their winter here;
No night is now with hymn or carol blest:
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound:
And thorough this distemperature we see
The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose,
And on old Hiems' thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set: the spring, the summer,
The chiding autumn, angry winter, change
Their wonted liveries, and the mazed world,
By their increase, now knows not which is which:
And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original.
*Obe.* Do you amend it then; it lies in you:
Why should Titania cross her Oberon?
I do but beg a little changeling boy,
To be my henchman.
*Tita.* Set your heart at rest:
The fairy land buys not the child of me.
His mother was a vot'ress of my order:
And, in the spiced Indian air, by night,
Full often hath she gossip'd by my side,
And sat with me on Neptune's yellow sands,
Marking the embarked traders on the flood,
When we have laugh'd to see the sails conceive
And grow big-bellied with the wanton wind;
Which she, with pretty and with swimming gait,
Following her womb then rich with my young squire, —
Would imitate, and sail upon the land,
To fetch me trifles, and return again,
As from a voyage, rich with merchandise.
But she, being mortal, of that boy did die;
And for her sake do I rear up her boy,
And for her sake I will not part with him.
*Obe.* How long within this wood intend you stay?
*Tita.* Perchance till after Theseus' wedding-day.
If you will patiently dance in our round

105 *rheumatic* = catarrhal; not the modern rheumatic.
109 *Hiems* = winter.
121 *henchman* = body-servant, *quasi* haunchman.

And see our moonlight revels, go with us;
If not, shun me, and I will spare your haunts.
*Obe.* Give me that boy, and I will go with thee.
*Tita.* Not for thy fairy kingdom. Fairies, away!
We shall chide downright, if I longer stay.
[*Exit Titania with her train.*
*Obe.* Well, go thy way: thou shalt not from this grove
Till I torment thee for this injury.
My gentle Puck, come hither. Thou rememb'rest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres,
To hear the sea-maid's music?
*Puck.* I remember.
*Obe.* That very time I saw, but thou couldst not,
Flying between the cold moon and the earth,
Cupid all arm'd: a certain aim he took
At a fair vestal throned by the west,
And loos'd his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts;
But I might see young Cupid's fiery shaft
Quench'd in the chaste beams of the watery moon,
And the imperial votaress passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell:
It fell upon a little western flower,
Before milk-white, now purple with love's wound,
And maidens call it love-in-idleness.
Fetch me that flower; the herb I shew'd thee once:
The juice of it on sleeping eye-lids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb; and be thou here again
Ere the leviathan can swim a league.
*Puck.* I'll put a girdle round about the earth
In forty minutes. [*Exit.*
*Obe.* Having once this juice,
I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes.
The next thing then she waking looks upon,
Be it on lion, bear, or wolf, or bull,

158 *fair vestal.* This exquisitely beautiful passage is fulsome flattery of Queen Elizabeth.
168 *love-in-idleness:* that is, the three-colored violet, pansy.

On meddling monkey, or on busy ape,
She shall pursue it with the soul of love:
And ere I take this charm from off her sight,
As I can take it with another herb,
I 'll make her render up her page to me.
But who comes here? I am invisible;
And I will overhear their conference.

*Enter* Demetrius, Helena *following him.*

*Dem.* I love thee not, therefore pursue me not.
Where is Lysander and fair Hermia?
The one I 'll slay, the other slayeth me.
Thou told'st me they were stol'n unto this wood;
And here am I, and wode within this wood,
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.
*Hel.* You draw me, you hard-hearted adamant;
But yet you draw not iron, for my heart
Is true as steel: leave you your power to draw,
And I shall have no power to follow you.
*Dem.* Do I entice you? do I speak you fair?
Or, rather, do I not in plainest truth
Tell you, I do not, nor I cannot love you?
*Hel.* And even for that do I love you the more.
I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you:
Use me but as your spaniel, spurn me, strike me,
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you.
What worser place can I beg in your love, —
And yet a place of high respect with me, —
Than to be used as you use your dog?
*Dem.* Tempt not too much the hatred of my spirit,
For I am sick when I do look on thee.
*Hel.* And I am sick when I look not on you.
*Dem.* You do impeach your modesty too much,
To leave the city and commit yourself
Into the hands of one that loves you not;
To trust the opportunity of night
And the ill counsel of a desert place
With the rich worth of your virginity.
*Hel.* Your virtue is my privilege: for that
It is not night when I do see your face,
Therefore I think I am not in the night;
Nor doth this wood lack worlds of company,
For you in my respect are all the world:

192 *wode*: that is, mad, crazy.
195 *adamant* = magnet.

Then how can it be said I am alone,
When all the world is here to look on me?
*Dem.* I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.
*Hel.* The wildest hath not such a heart as you.
Run when you will, the story shall be chang'd:
Apollo flies, and Daphne holds the chase;
The dove pursues the griffin; the mild hind
Makes speed to catch the tiger; bootless speed,
When cowardice pursues and valour flies.
*Dem.* I will not stay thy questions; let me go:
Or, if thou follow me, do not believe
But I shall do thee mischief in the wood.
*Hel.* Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex:
We cannot fight for love, as men may do;
We should be woo'd and were not made to woo. [*Exit Dem.*
I'll follow thee and make a heaven of hell,
To die upon the hand I love so well. [*Exit.*
*Obe.* Fare thee well, nymph: ere he do leave this grove,
Thou shalt fly him and he shall seek thy love.

*Re-enter* Puck.

Hast thou the flower there? Welcome, wanderer.
*Puck.* Ay, there it is.
*Obe.* I pray thee, give it me.
I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopi'd with luscious woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in:
And with the juice of this I'll streak her eyes,
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove:
A sweet Athenian lady is in love
With a disdainful youth: anoint his eyes;
But do it when the next thing he espies
May be the lady: thou shalt know the man
By the Athenian garments he hath on.

231 *Daphne.* Apollo, enamoured of this unwilling nymph, pursued her, and at her prayer for protection she was turned into a laurel tree.
250 *oxlip.* The larger cowslip.
254 *in these flowers.* Possibly we should read, these bowers.

Effect it with some care, that he may prove
More fond on her than she upon her love:
And look thou meet me ere the first cock crow.

*Puck.* Fear not, my lord, your servant shall do so. [*Exeunt.*

## SCENE II. *Another part of the wood.*

*Enter* TITANIA, *with her train.*

*Tita.* Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence;
Some to kill cankers in the musk-rose buds,
Some war with rere-mice for their leathern wings,
To make my small elves coats, and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep;
Then to your offices and let me rest.

THE FAIRIES *sing.*

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.

*Cho.* Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.

*Cho.* Philomel, with melody, etc.

*A Fairy.* Hence, away! now all is well:
One aloof stand sentinel. [*Exeunt Fairies. Titania sleeps.*

*Enter* OBERON, *and squeezes the flower on Titania's eyelids.*

*Obe.* What thou seest when thou dost wake,
Do it for thy true-love take,
Love and languish for his sake:
Be it ounce, or cat, or bear,
Pard or boar with bristled hair,
In thy eye that shall appear

1 *roundel* = round, catch for four voices.
4 *rere-mice* = bats, flitter mice: *rere* from A. S. *hreran*, to flutter.
30 *ounce.* An animal like a small leopard.
31 *pard* = leopard.

When thou wak'st, it is thy dear:
Wake when some vile thing is near. [*Exit.*

*Enter* LYSANDER *and* HERMIA.

*Lys.* Fair love, you faint with wand'ring in the wood;
And to speak troth, I have forgot our way:
We 'll rest us, Hermia, if you think it good,
And tarry for the comfort of the day.
*Her.* Be it so, Lysander: find you out a bed;
For I upon this bank will rest my head.
*Lys.* One turf shall serve as pillow for us both;
One heart, one bed, two bosoms and one troth.
*Her.* Nay, good Lysander; for my sake, my dear,
Lie further off yet; do not lie so near.
*Lys.* O, take the sense, sweet, of my innocence!
Love takes the meaning in love's conference.
I mean, that my heart unto yours is knit
So that but one heart you can make of it;
Two bosoms interchained with an oath;
So then two bosoms and a single troth.
Then by your side no bed-room me deny;
For lying so, Hermia, I do not lie.
*Her.* Lysander riddles very prettily:
Now much beshrew my manners and my pride,
If Hermia meant to say Lysander lied.
But, gentle friend, for love and courtesy
Lie further off; in human modesty,
Such separation as may well be said
Becomes a virtuous bachelor and a maid,
So far be distant; and, good night, sweet friend:
Thy love ne'er alter till thy sweet life end!
*Lys.* Amen, amen, to that fair prayer, say I;
And then end life when I end loyalty!
Here is my bed: sleep give thee all his rest!
*Her.* With half that wish the wisher's eyes be press'd!
[*They sleep.*

*Enter* PUCK.

*Puck.* Through the forest have I gone,
But Athenian found I none,
On whose eyes I might approve
This flower's force in stirring love.
Night and silence, — Who is here?
Weeds of Athens he doth wear:
This is he, my master said,
Despised the Athenian maid;
And here the maiden, sleeping sound,
On the dank and dirty ground.

Pretty soul! she durst not lie
Near this lack-love, this kill-courtesy.
Churl, upon thy eyes I throw
All the power this charm doth owe.
When thou wak'st, let love forbid
Sleep his seat on thy eyelid:
So awake when I am gone;
For I must now to Oberon. [*Exit.*

*Enter* Demetrius *and* Helena, *running.*

*Hel.* Stay, though thou kill me, sweet Demetrius.
*Dem.* I charge thee, hence, and do not haunt me thus.
*Hel.* O, wilt thou darkling leave me? do not so.
*Dem.* Stay, on thy peril: I alone will go. [*Exit.*
*Hel.* O, I am out of breath in this fond chase!
The more my prayer, the lesser is my grace.
Happy is Hermia, wheresoe'er she lies;
For she hath blessed and attractive eyes.
How came her eyes so bright? Not with salt tears:
If so, my eyes are oftener wash'd than hers.
No, no, I am as ugly as a bear;
For beasts that meet me run away for fear:
Therefore no marvel though Demetrius
Do, as a monster, fly my presence thus.
What wicked and dissembling glass of mine
Made me compare with Hermia's sphery eyne?
But who is here? Lysander! on the ground!
Dead? or asleep? I see no blood, no wound.
Lysander, if you live, good sir, awake.
*Lys.* [*Awaking.*] And run through fire I will for thy sweet sake.
Transparent Helena! Nature shows art,
That through thy bosom makes me see thy heart.
Where is Demetrius? O, how fit a word
Is that vile name to perish on my sword!
*Hel.* Do not say so, Lysander; say not so.
What though he love your Hermia? Lord, what though?
Yet Hermia still loves you: then be content.
*Lys.* Content with Hermia! No; I do repent
The tedious minutes I with her have spent.
Not Hermia but Helena I love:
Who will not change a raven for a dove?
The will of man is by his reason sway'd;
And reason says you are the worthier maid.
Things growing are not ripe until their season:

79 *owe* = own, possess.
99 *eyne*: old plural of *eyes*, used for rhyme's sake.

So I, being young, till now ripe not to reason;
And touching now the point of human skill,
Reason becomes the marshal to my will
And leads me to your eyes, where I o'erlook
Love's stories written in love's richest book.
*Hel.* Wherefore was I to this keen mockery born?
When at your hands did I deserve this scorn?
Is 't not enough, is 't not enough, young man,
That I did never, no, nor never can,
Deserve a sweet look from Demetrius' eye,
But you must flout my insufficiency?
Good troth, you do me wrong, good sooth you do,
In such disdainful manner me to woo.
But fare you well: perforce I must confess
I thought you lord of more true gentleness.
O, that a lady, of one man refus'd,
Should of another therefore be abus'd! [*Exit.*
*Lys.* She sees not Hermia. Hermia, sleep thou there:
And never mayst thou come Lysander near!
For as a surfeit of the sweetest things
The deepest loathing to the stomach brings,
Or as the heresies that men do leave
Are hated most of those they did deceive,
So thou, my surfeit and my heresy,
Of all be hated, but the most of me!
And, all my powers, address your love and might
To honour Helen and to be her knight. [*Exit.*
*Her.* [*Awaking.*] Help me, Lysander, help me! do thy best
To pluck this crawling serpent from my breast!
Ay me, for pity! what a dream was here!
Lysander, look how I do quake with fear:
Methought a serpent eat my heart away,
And you sat smiling at his cruel prey.
Lysander! what, remov'd? Lysander! lord!
What, out of hearing? gone? no sound, no word?
Alack, where are you? speak, an if you hear;
Speak, of all loves! I swoon almost with fear.
No? then I well perceive you are not nigh:
Either death or you I 'll find immediately. [*Exit.*

132 *gentleness* = gentility, good breeding.
154 *of all loves* = a little feminine adjuration.

## ACT III.

### Scene I. *The wood. Titania lying asleep.*

*Enter* Quince, Snug, Bottom, Flute, Snout, *and* Starveling.

*Bot.* Are we all met?

*Quin.* Pat, pat; and here 's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn-brake our tiring-house; and we will do it in action as we will do it before the Duke.

*Bot.* Peter Quince, —

*Quin.* What say'st thou, bully Bottom?

*Bot.* There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

*Snout.* By 'r lakin, a parlous fear.

*Star.* I believe we must have the killing out, when all is done.

*Bot.* Not a whit: I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords and that Pyramus is not kill'd indeed; and, for the more better assurance, tell them that I Pyramus am not Pyramus, but Bottom the weaver: this will put them out of fear.

*Quin.* Well, we will have such a prologue; and it shall be written in eight and six.

*Bot.* No, make it two more; let it be written in eight and eight.

*Snout.* Will not the ladies be afeard of the lion?

*Star.* I fear it, I promise you.

*Bot.* Masters, you ought to consider with yourselves: to bring in — God shield us! — a lion among ladies, is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to 't.

*Snout.* Therefore another prologue must tell he is not a lion.

*Bot.* Nay, you must name his name, and half his face must be seen through the lion's neck: and he himself must speak through, saying thus, or to the same defect, — Ladies, — or Fair ladies, — I would wish you, — or I would request you, — or I would entreat you, — not to fear, not to tremble: my life

12 *lakin* = ladykin, or little lady; the Virgin Mary. *parlous* = perilous, a phonetic spelling of the word as it was commonly pronounced in S.'s day.

22 *eight and six:* that is, lines of eight and six syllables alternately

for yours. If you think I come hither as a lion, it were pity of my life: no, I am no such thing; I am a man as other men are; and there indeed let him name his name, and tell them plainly he is Snug the joiner.

*Quin.* Well, it shall be so. But there is two hard things; that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

*Snout.* Doth the moon shine that night we play our play?

*Bot.* A calendar, a calendar! look in the almanac; find out moonshine, find out moonshine.

*Quin.* Yes, it doth shine that night.

*Bot.* Why, then may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement.

*Quin.* Ay; or else one must come in with a bush of thorns and a lanthorn, and say he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby, says the story, did talk through the chink of a wall.

*Snout.* You can never bring in a wall. What say you, Bottom?

*Bot.* Some man or other must present Wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

*Quin.* If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin: when you have spoken your speech, enter into that brake: and so every one according to his cue.

*Enter* Puck *behind.*

*Puck.* What hempen home-spuns have we swaggering here,
So near the cradle of the fairy queen?
What, a play toward! I 'll be an auditor;
An actor too perhaps, if I see cause.

*Quin.* Speak, Pyramus. Thisby, stand forth.

*Bot.* "Thisby, the flowers of odious savours sweet,"—

*Quin.* Odours, odours.

*Bot.* —— "odours savours sweet:
So hath thy breath, my dearest Thisby dear.
But hark, a voice! stay thou but here awhile,
And by and by I will to thee appear." [*Exit.*

*Puck.* A stranger Pyramus than e'er play'd here. [*Exit.*

*Flu.* Must I speak now?

*Quin.* Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again.

*Enter Puck.* Here and elsewhere, the stage directions of the old copies have *Robin*, or *Robin Goodfellow*, instead of *Puck*.

*Flu.* "Most radiant Pyramus, most lily-white of hue,
Of colour like the red rose on triumphant brier,
Most brisky juvenal and eke most lovely Jew,
As true as truest horse that yet would never tire,
I 'll meet thee, Pyramus, at Ninny's tomb."

*Quin.* "Ninus' tomb," man: why, you must not speak that yet; that you answer to Pyramus: you speak all your part at once, cues and all. Pyramus enter: your cue is past; it is, "never tire."

*Flu.* O,—"As true as truest horse, that yet would never tire." 91

*Re-enter* Puck, *and* Bottom *with an ass's head.*

*Bot.* "If I were fair, Thisby, I were only thine."

*Quin.* O monstrous! O strange! we are haunted. Pray, masters! fly, masters! Help!

[*Exeunt Quince, Snug, Flute, Snout, and Starveling.*

*Puck.* I 'll follow you, I 'll lead you about a round,
Through bog, through bush, through brake, through brier:
Sometime a horse I 'll be, sometime a hound,
A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn, 99
Like horse, hound, hog, bear, fire, at every turn. [*Exit.*

*Bot.* Why do they run away? this is a knavery of them to make me afeard.

*Re-enter* Snout.

*Snout.* O Bottom, thou art chang'd! what do I see on thee?

*Bot.* What do you see? you see an ass-head of your own, do you? [*Exit Snout.*

*Re-enter* Quince.

*Quin.* Bless thee, Bottom! bless thee! thou art translated. [*Exit.*

*Bot.* I see their knavery: this is to make an ass of me; to fright me, if they could. But I will not stir from this place, do what they can: I will walk up and down here, and I will sing, that they shall hear I am not afraid. [*Sings.*

The ousel cock so black of hue, 111
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill,—

*Tita.* [*Awaking.*] What angel wakes me from my flow'ry bed?

*Bot.* [*Sings.*] The finch, the sparrow and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer nay;— 119

111 *ousel* = blackbird.
113 *throstle* = song thrush.

for, indeed, who would set his wit to so foolish a bird? who would give a bird the lie, though he cry "cuckoo" never so?

*Tita.* I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.

*Bot.* Methinks, mistress, you should have little reason for that: and yet, to say the truth, reason and love keep little company together now-a-days; the more the pity that some honest neighbours will not make them friends. Nay, I can gleek upon occasion.

*Tita.* Thou art as wise as thou art beautiful.

*Bot.* Not so, neither: but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

*Tita.* Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate:
The summer still doth tend upon my state;
And I do love thee: therefore, go with me;
I 'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep,
And sing while thou on pressed flowers dost sleep:
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Mote! and Mustardseed!

*Enter* Peaseblossom, Cobweb, Mote, *and* Mustardseed.

*Peas.* Ready.
*Cob.* And I.
*Mote.* And I.
*Mus.* And I.
*All.* Where shall we go?

*Tita.* Be kind and courteous to this gentleman;
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs
And light them at the fiery glow-worm's eyes,
To have my love to bed and to arise;
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes:
Nod to him, elves, and do him courtesies.

*Peas.* Hail, mortal!

130 *gleek* = jeer
149 *apricocks* = apricots: the sounds of *k* and *t* are often interchanged.

*Cob.* Hail!
*Mote.* Hail!
*Mus.* Hail!
*Bot.* I cry your worships mercy, heartily: I beseech your worship's name.
*Cob.* Cobweb.
*Bot.* I shall desire you of more acquaintance, good Master Cobweb: if I cut my finger, I shall make bold with you. Your name, honest gentleman?
*Peas.* Peaseblossom.
*Bot.* I pray you commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance too. Your name, I beseech you, sir?
*Mus.* Mustardseed.
*Bot.* Good Master Mustardseed, I know your patience well: that same cowardly, giant-like ox-beef hath devoured many a gentleman of your house: I promise you your kindred hath made my eyes water ere now. I desire your more acquaintance, good Master Mustardseed.
*Tita.* Come, wait upon him; lead him to my bower.
The moon methinks looks with a wat'ry eye;
And when she weeps, weeps every little flower,
Lamenting some enforced chastity.
Tie up my love's tongue, bring him silently. [*Exeunt.*

## SCENE II. *Another part of the wood.*

*Enter* OBERON.

*Obe.* I wonder if Titania be awak'd;
Then, what it was that next came in her eye,
Which she must dote on in extremity.

*Enter* PUCK.

Here comes my messenger.
How now, mad spirit!
What night-rule now about this haunted grove?
*Puck.* My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals,
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial-day.

165 *desire you of*: that is, desire of you: a construction not uncommon in S.'s day.
169 *Squash, your mother*: squash is not the English name of a vegetable, but of an unripe peascod.
9 *patches* = foolish clowns.

The shallowest thickskin of that barren sort,
Who Pyramus presented, in their sport
Forsook his scene and enter'd in a brake:
When I did him at this advantage take,
An ass's nowl I fixed on his head:
Anon his Thisby must be answered,
And forth my mimic comes. When they him spy,
As wild geese that the creeping fowler eye,
Or russet-pated choughs, many in sort,
Rising and cawing at the gun's report,
Sever themselves and madly sweep the sky,
So, at his sight, away his fellows fly;
And, at our stamp, here o'er and o'er one falls;
He murder cries and help from Athens calls.
Their sense thus weak, lost with their fears thus strong,
Made senseless things begin to do them wrong;
For briers and thorns at their apparel snatch;
Some sleeves, some hats; from yielders all things catch.
I led them on in this distracted fear,
And left sweet Pyramus translated there:
When in that moment, so it came to pass,
Titania wak'd and straightway lov'd an ass.

*Obe.* This falls out better than I could devise.
But hast thou yet latch'd the Athenian's eyes
With the love-juice, as I did bid thee do?

*Puck.* I took him sleeping, — that is finish'd too, —
And the Athenian woman by his side;
That, when he wak'd, of force she must be ey'd.

*Enter* Hermia *and* Demetrius.

*Obe.* Stand close: this is the same Athenian.

*Puck.* This is the woman, but not this the man.

*Dem.* O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe.

*Her.* Now I but chide; but I should use thee worse,
For thou, I fear, hast given me cause to curse.
If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.
The sun was not so true unto the day
As he to me: would he have stolen away
From sleeping Hermia? I 'll believe as soon
This whole earth may be bor'd and that the moon
May through the centre creep and so displease

17 *nowl* = head.
26 *latch'd* = dropped (the juice): latch = drippings; latch pan = dripping pan.

Her brother's noontide with the Antipodes.
It cannot be but thou hast murder'd him;
So should a murderer look, so dead, so grim.
*Dem.* So should the murder'd look, and so should I,
Pierc'd through the heart with your stern cruelty:
Yet you, the murderer, look as bright, as clear,
As yonder Venus in her glimmering sphere.
*Her.* What 's this to my Lysander? where is he?
Ah, good Demetrius, wilt thou give him me?
*Dem.* I had rather give his carcass to my hounds.
*Her.* Out, dog! out, cur! thou driv'st me past the bounds
Of maiden's patience. Hast thou slain him, then?
Henceforth be never number'd among men!
O, once tell true, tell true, even for my sake!
Durst thou have look'd upon him being awake,
And hast thou kill'd him sleeping? O brave touch!
Could not a worm, an adder, do so much?
An adder did it; for with doubler tongue
Than thine, thou serpent, never adder stung.
*Dem.* You spend your passion on a mispris'd mood:
I am not guilty of Lysander's blood;
Nor is he dead, for aught that I can tell.
*Her.* I pray thee, tell me then that he is well.
*Dem.* An if I could, what should I get therefore?
*Her.* A privilege never to see me more.
And from thy hated presence part I so:
See me no more, whether he be dead or no. [*Exit.*
*Dem.* There is no following her in this fierce vein:
Here therefore for a while I will remain.
So sorrow's heaviness doth heavier grow
For debt that bankrupt sleep doth sorrow owe;
Which now in some slight measure it will pay,
If for his tender here I make some stay. [*Lies down and sleeps*
*Obe.* What hast thou done? thou hast mistaken quite
And laid the love-juice on some true-love's sight:
Of thy misprision must perforce ensue
Some true love turn'd and not a false turn'd true.
*Puck.* Then fate o'er-rules, that, one man holding troth,
A million fail, confounding oath on oath.
*Obe.* About the wood go swifter than the wind,
And Helena of Athens look thou find:
All fancy-sick she is and pale of cheer,
With sighs of love, that costs the fresh blood dear:

71 *worm* = snake, serpent.
72 *doubler tongue:* adders were supposed to have a double tongue.
90 *misprision* = mistaking.
96 *fancy-sick* = love-sick. *cheer* = face, countenance.

By some illusion see thou bring her here:
I 'll charm his eyes against she do appear.
*Puck.* I go, I go; look how I go,
Swifter than arrow from the Tartar's bow. [*Exit.*
*Obe.* Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple of his eye.
When his love he doth espy,
Let her shine as gloriously
As the Venus of the sky.
When thou wak'st, if she be by,
Beg of her for remedy.

*Re-enter* PUCK.

*Puck.* Captain of our fairy band,
Helena is here at hand;
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!
*Obe.* Stand aside: the noise they make
Will cause Demetrius to awake.
*Puck.* Then will two at once woo one;
That must needs be sport alone;
And those things do best please me
That befal preposterously.

*Enter* LYSANDER *and* HELENA.

*Lys.* Why should you think that I should woo in scorn?
Scorn and derision never come in tears:
Look, when I vow, I weep; and vows so born,
In their nativity all truth appears.
How can these things in me seem scorn to you,
Bearing the badge of faith, to prove them true?
*Hel.* You do advance your cunning more and more.
When truth kills truth, O devilish-holy fray!
These vows are Hermia's: will you give her o'er?
Weigh oath with oath, and you will nothing weigh:
Your vows to her and me, but in two scales,
Will even weigh, and both as light as tales.
*Lys.* I had no judgement when to her I swore.
*Hel.* Nor none, in my mind, now you give her o'er
*Lys.* Demetrius loves her, and he loves not you.
*Dem.* [*Awaking.*] O Helen, goddess, nymph, perfect, divine!
To what, my love, shall I compare thine eyne?

121 *preposterously* = wrong end foremost, the true meaning of the word.
128 *advance* = set up, make show of.
138 *eyne:* old plural of eye.

Crystal is muddy. O, how ripe in show
Thy lips, those kissing cherries, tempting grow!
That pure congealed white, high Taurus' snow,
Fann'd with the eastern wind, turns to a crow
When thou hold'st up thy hand: O, let me kiss
This princess of pure white, this seal of bliss!
*Hel.* O spite! O hell! I see you all are bent
To set against me for your merriment:
If you were civil and knew courtesy,
You would not do me thus much injury.
Can you not hate me, as I know you do,
But you must join in souls to mock me too?
If you were men, as men you are in show,
You would not use a gentle lady so;
To vow, and swear, and superpraise my parts,
When I am sure you hate me with your hearts.
You both are rivals, and love Hermia;
And now both rivals, to mock Helena:
A trim exploit, a manly enterprise,
To conjure tears up in a poor maid's eyes
With your derision! none of noble sort
Would so offend a virgin and extort
A poor soul's patience, all to make you sport.
*Lys.* You are unkind, Demetrius; be not so;
For you love Hermia; this you know I know:
And here, with all good will, with all my heart,
In Hermia's love I yield you up my part;
And yours of Helena to me bequeath,
Whom I do love and will do till my death.
*Hel.* Never did mockers waste more idle breath.
*Dem.* Lysander, keep thy Hermia; I will none:
If e'er I lov'd her, all that love is gone.
My heart to her but as guest-wise sojourn'd,
And now to Helen is it home return'd,
There to remain.
*Lys.* Helen, it is not so.
*Dem.* Disparage not the faith thou dost not know,
Lest, to thy peril, thou aby it dear.
Look, where thy love comes; yonder is thy dear.

*Re-enter* Hermia.

*Her.* Dark night, that from the eye his function takes,
The ear more quick of apprehension makes;
Wherein it doth impair the seeing sense,
It pays the hearing double recompense.

175 *aby:* used for abide, and in that sense; but possibly representing, in the phrase *aby it dear*, the A. S. *abiegan* = redeem.

Thou art not by mine eye, Lysander, found;
Mine ear, I thank it, brought me to thy sound.
But why unkindly didst thou leave me so?
*Lys.* Why should he stay, whom love doth press to go?
*Her.* What love could press Lysander from my side?
*Lys.* Lysander's love, that would not let him bide,
Fair Helena, who more engilds the night
Than all yon fiery oes and eyes of light.
Why seek'st thou me? could not this make thee know,
The hate I bear thee made me leave thee so?
*Her.* You speak not as you think: it cannot be.
*Hel.* Lo, she is one of this confederacy!
Now I perceive they have conjoin'd all three
To fashion this false sport, in spite of me.
Injurious Hermia! most ungrateful maid!
Have you conspir'd, have you with these contriv'd
To bait me with this foul derision?
Is all the counsel that we two have shar'd,
The sisters' vows, the hours that we have spent,
When we have chid the hasty-footed time
For parting us,—O, is it all forgot?
All school-days' friendship, childhood innocence?
We, Hermia, like two artificial gods,
Have with our needles created both one flower,
Both on one sampler, sitting on one cushion,
Both warbling of one song, both in one key,
As if our hands, our sides, voices and minds,
Had been incorporate. So we grew together,
Like to a double cherry, seeming parted,
But yet an union in partition;
Two lovely berries moulded on one stem;
So, with two seeming bodies, but one heart;
Two of the first, like coats in heraldry,
Due but to one and crowned with one crest.
And will you rent our ancient love asunder,
To join with men in scorning your poor friend?
It is not friendly, 't is not maidenly:
Our sex, as well as I, may chide you for it,
Though I alone do feel the injury.
*Her.* I am amazed at your passionate words.
I scorn you not: it seems that you scorn me.
*Hel.* Have you not set Lysander, as in scorn,

188 *oes and eyes:* a mere reference to the roundness of the stars, with a jingling allusion to *o* and *i*.
204 *needles:* one syllable; possibly we should read *neeldes*, the old form.
213 *of the first:* in heraldry, when colors have been mentioned in the blazoning or describing of coat armor, the name of any tint is not repeated; bu it is referred to by number and order, as, the first (color mentioned), the second (color mentioned).

To follow me and praise my eyes and face?
And made your other love, Demetrius,
Who even but now did spurn me with his foot,
To call me goddess, nymph, divine and rare,
Precious, celestial? Wherefore speaks he this
To her he hates? and wherefore doth Lysander
Deny your love, so rich within his soul,
And tender me, forsooth, affection,
But by your setting on, by your consent?
What though I be not so in grace as you,
So hung upon with love, so fortunate,
But miserable most, to love unlov'd?
This you should pity rather than despise.
*Her.* I understand not what you mean by this.
*Hel.* Ay, do, persever, counterfeit sad looks,
Make mouths upon me when I turn my back;
Wink each at other; hold the sweet jest up:
This sport, well carried, shall be chronicled.
If you have any pity, grace, or manners,
You would not make me such an argument.
But fare ye well: 't is partly my own fault;
Which death or absence soon shall remedy.
*Lys.* Stay, gentle Helena; hear my excuse:
My love, my life, my soul, fair Helena!
*Hel.* O excellent!
*Her.* Sweet, do not scorn her so.
*Dem.* If she cannot entreat, I can compel.
*Lys.* Thou canst compel no more than she entreat:
Thy threats have no more strength than her weak prayers.
Helen, I love thee; by my life, I do:
I swear by that which I will lose for thee,
To prove him false that says I love thee not.
*Dem.* I say I love thee more than he can do.
*Lys.* If thou say so, withdraw, and prove it too.
*Dem.* Quick, come!
*Her.* Lysander, whereto tends all this?
*Lys.* Away, you Ethiope!
*Dem.* No, no; he 'll . . .
Seem to break loose; take on as you would follow,
But yet come not: you are a tame man, go!
*Lys.* Hang off, thou cat, thou burr! vile thing, let loose,
Or I will shake thee from me like a serpent!
*Her.* Why are you grown so rude? what change is this?
Sweet love, —

257 *persever:* accented on the second syllable.
257 *No, no; he 'll . . .* There seems to be hopeless corruption here; probably some words, or even a line, lost.

*Lys.* Thy love! out, tawny Tartar, out!
Out, loathed medicine! hated potion, hence!
*Her.* Do you not jest?
*Hel.* Yes, sooth; and so do you.
*Lys.* Demetrius, I will keep my word with thee.
*Dem.* I would I had your bond, for I perceive
A weak bond holds you: I 'll not trust your word.
*Lys.* What, should I hurt her, strike her, kill her dead?
Although I hate her, I 'll not harm her so.
*Her.* What, can you do me greater harm than hate?
Hate me! wherefore? O me! what news, my love!
Am not I Hermia? are not you Lysander?
I am as fair now as I was erewhile.
Since night you lov'd me; yet since night you left me:
Why, then you left me — O, the gods forbid! —
In earnest, shall I say?
*Lys.* Ay, by my life;
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt;
Be certain, nothing truer; 't is no jest
That I do hate thee and love Helena.
*Her.* O me! you juggler! you canker-blossom!
You thief of love! what, have you come by night
And stol'n my love's heart from him?
*Hel.* Fine, i' faith!
Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet, you!
*Her.* Puppet? why so? ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urg'd her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem,
Because I am so dwarfish and so low?
How low am I, thou painted maypole? speak;
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.
*Hel.* I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardice:
Let her not strike me. You perhaps may think,

279 *question:* a trisyllable making a line of six feet.
282 *canker-blossom:* that is, like a canker worm that destroys the blossom.

Because she is something lower than myself,
That I can match her.
*Her.* Lower! hark, again.
*Hel.* Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you;
Save that, in love unto Demetrius,
I told him of your stealth unto this wood.
He follow'd you; for love I follow'd him;
But he hath chid me hence and threaten'd me
To strike me, spurn me, nay, to kill me too:
And now, so you will let me quiet go,
To Athens will I bear my folly back
And follow you no further: let me go:
You see how simple and how fond I am.
*Her.* Why, get you gone: who is 't that hinders you?
*Hel.* A foolish heart, that I leave here behind.
*Her.* What, with Lysander?
*Hel.* With Demetrius.
*Lys.* Be not afraid; she shall not harm thee, Helena.
*Dem.* No, sir, she shall not, though you take her part.
*Hel.* O, when she 's angry, she is keen and shrewd!
She was a vixen when she went to school;
And though she be but little, she is fierce.
*Her.* Little again! nothing but low and little!
Why will you suffer her to flout me thus?
Let me come to her.
*Lys.* Get you gone, you dwarf;
You minimus, of hindering knot-grass made;
You bead, you acorn.
*Dem.* You are too officious
In her behalf that scorns your services.
Let her alone: speak not of Helena;
Take not her part; for, if thou dost intend
Never so little show of love to her,
Thou shalt aby it.
*Lys.* Now she holds me not;
Now follow, if thou dar'st, to try whose right,
Of thine or mine, is most in Helena.
*Dem.* Follow! nay, I 'll go with thee, cheek by jowl.

[*Exeunt Lysander and Demetrius.*

*Her.* You, mistress, all this coil is 'long of you:
Nay, go not back.

317 *fond* = foolishly loving.
324 *vixen* = she fox; and hence a female shrew.
329 *minimus* = smallest thing; *knot-grass*: a common kind of grass which was supposed to have the power of stunting growth.

*Hel.* I will not trust you, I,
Nor longer stay in your curst company.
Your hands than mine are quicker for a fray,
My legs are longer though, to run away. [*Exit.*
*Her.* I am amaz'd, and know not what to say. [*Exit.*
*Obe.* This is thy negligence: still thou mistak'st,
Or else committ'st thy knaveries wilfully.
*Puck.* Believe me, king of shadows, I mistook.
Did not you tell me I should know the man
By the Athenian garment he had on?
And so far blameless proves my enterprise,
That I have 'nointed an Athenian's eyes;
And so far am I glad it so did sort
As this their jangling I esteem a sport.
*Obe.* Thou see'st these lovers seek a place to fight:
Hie therefore, Robin, overcast the night;
The starry welkin cover thou anon
With drooping fog as black as Acheron,
And lead these testy rivals so astray
As one come not within another's way.
Like to Lysander sometime frame thy tongue,
Then stir Demetrius up with bitter wrong;
And sometime rail thou like Demetrius;
And from each other look thou lead them thus,
Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep:
Then crush this herb into Lysander's eye;
Whose liquor hath this virtuous property,
To take from thence all error with his might,
And make his eyeballs roll with wonted sight.
When they next wake, all this derision
Shall seem a dream and fruitless vision,
And back to Athens shall the lovers wend,
With league whose date till death shall never end.
Whiles I in this affair do thee employ,
I 'll to my queen and beg her Indian boy;
And then I will her charmed eye release
From monster's view, and all things shall be peace.
*Puck.* My fairy lord, this must be done with haste,
For night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger;
At whose approach, ghosts, wand'ring here and there,
Troop home to churchyards: damned spirits all,

357 *Acheron:* a river of Hades, which S. mistook to be a pit.
370 *derision — vision:* both words have the *ion* as two syllables, *de-ri-si-on, vi-si-on.*
380 *Aurora's harbinger* = the morning star.

That in crossways and floods have burial,
Already to their wormy beds are gone;
For fear lest day should look their shames upon,
They wilfully themselves exile from light
And must for aye consort with black-brow'd night.

*Obe.* But we are spirits of another sort:—
I with the morning's love have oft made sport,
And, like a forester, the groves may tread,
Even till the eastern gate, all fiery-red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt green streams.
But, notwithstanding, haste; make no delay:
We may effect this business yet ere day. [*Exit*

*Puck.* Up and down, up and down,
I will lead them up and down:
I am fear'd in field and town:
Goblin, lead them up and down.
Here comes one.

*Re-enter* LYSANDER.

*Lys.* Where art thou, proud Demetrius? speak thou now.

*Puck.* Here, villain; drawn and ready. Where art thou?

*Lys.* I will be with thee straight.

*Puck.* Follow me, then,
To plainer ground. [*Exit Lysander, as following the voice.*

*Re-enter* DEMETRIUS.

*Dem.* Lysander! speak again:
Thou runaway, thou coward, art thou fled?
Speak! In some bush? Where dost thou hide thy head?

*Puck.* Thou coward, art thou bragging to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant; come, thou child;
I'll whip thee with a rod: he is defil'd
That draws a sword on thee.

*Dem.* Yea, art thou there?

*Puck.* Follow my voice: we'll try no manhood here. [*Exeunt.*

*Re-enter* LYSANDER.

*Lys.* He goes before me and still dares me on:
When I come where he calls, then he is gone.
The villain is much lighter-heel'd than I:
I follow'd fast, but faster he did fly;
That fallen am I in dark uneven way,
And here will rest me. [*Lies down.*] Come, thou gentle day!
For if but once thou show me thy grey light,
I'll find Demetrius and revenge this spite. [*Sleeps.*

389 *the morning's love*: possibly Tithonus, fabled to be the aged husband of Aurora; but more probably, and I think more poetically, merely the love of the morning.

*Re-enter* PUCK *and* DEMETRIUS.

*Puck.* Ho, ho, ho! Coward, why com'st thou not?

*Dem.* Abide me, if thou dar'st; for well I wot
Thou runn'st before me, shifting every place,
And dar'st not stand, nor look me in the face.
Where art thou now?

*Puck.* Come hither; I am here.

*Dem.* Nay, then, thou mock'st me. Thou shalt buy this dear,
If ever I thy face by daylight see:
Now, go thy way. Faintness constraineth me
To measure out my length on this cold bed.
By day's approach look to be visited. [*Lies down and sleeps.*

*Re-enter* HELENA.

*Hel.* O weary night, O long and tedious night,
Abate thy hours! Shine comforts from the east,
That I may back to Athens by daylight,
From these that my poor company detest:
And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company. [*Lies down and sleeps.*

*Puck.* Yet but three? Come one more;
Two of both kinds makes up four.
Here she comes, curst and sad:
Cupid is a knavish lad,
Thus to make poor females mad.

*Re-enter* HERMIA.

*Her.* Never so weary, never so in woe,
Bedabbled with the dew and torn with briers,
I can no further crawl, no further go;
My legs can keep no pace with my desires.
Here will I rest me till the break of day.
Heavens shield Lysander, if they mean a fray!
[*Lies down and sleeps.*

*Puck.* On the ground
Sleep sound:
I 'll apply
To your eye,
Gentle lover, remedy. [*Squeezing the juice on Lysander's eyes*
When thou wak'st,
Thou tak'st
True delight
In the sight
Of thy former lady's eye:
And the country proverb known,
That every man should take his own,
In your waking shall be shown:

Jack shall have Jill;
Nought shall go ill;
The man shall have his mare again, and all shall be well. [*Exit*

## ACT IV.

### Scene I. *The same.* Lysander, Demetrius, Helena, *and* Hermia, *lying asleep.*

*Enter* Titania *and* Bottom; Peaseblossom, Cobweb, Mote, Mustardseed, *and other Fairies attending;* Oberon *behind unseen.*

*Tita.* Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

*Bot.* Where 's Peaseblossom?

*Peas.* Ready.

*Bot.* Scratch my head, Peaseblossom. Where's Mounsieur Cobweb?

*Cob.* Ready.

*Bot.* Mounsieur Cobweb, good mounsieur, get you your weapons in your hand, and kill me a red-hipp'd humble-bee on the top of a thistle; and, good mounsieur, bring me the honey-bag. Do not fret yourself too much in the action, mounsieur; and, good mounsieur, have a care the honey-bag break not; I would be loath to have you overflown with a honey-bag, signior. Where 's Mounsieur Mustardseed?

*Mus.* Ready.

*Bot.* Give me your neif, Mounsieur Mustardseed. Pray you, leave your courtesy, good mounsieur.

*Mus.* What 's your will?

*Bot.* Nothing, good mounsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, mounsieur; for methinks I am marvellous hairy about the face; and I am such a tender ass, if my hair do but tickle me, I must scratch.

*Tita.* What, wilt thou hear some music, my sweet love?

*Bot.* I have a reasonable good ear in music. Let 's have the tongs and the bones.

*Tita.* Or say, sweet love, what thou desirest to eat.

*Bot.* Truly, a peck of provender: I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay, hath no fellow.

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403 *his mare again:* an old adage, of unknown origin, meaning that what is awry shall be made right.

2 *coy* = caress, stroke gently.

18 *neif* = fist, hand; pronounced *nafe*.

20 *leave your courtesy:* cease bowing, and put on your hat.

27 *tongs and bones:* here the old copies have the stage direction, *Musicke, Tongs, smal. musicke.*

30 *bottle of hay* = a truss of hay.

*Tita.* I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee new nuts.
*Bot.* I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me: I have an exposition of sleep come upon me.
*Tita.* Sleep thou, and I will wind thee in my arms.
Fairies, be gone, and be awhile away. [*Exeunt fairies.*
So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! how I dote on thee! [*They sleep.*

*Enter* PUCK.

*Obe.* [*Advancing.*] Welcome, good Robin. See'st thou this sweet sight?
Her dotage now I do begin to pity:
For, meeting her of late behind the wood,
Seeking sweet favours from this hateful fool,
I did upbraid her and fall out with her;
For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers;
And that same dew, which sometime on the buds
Was wont to swell like round and orient pearls,
Stood now within the pretty flowerets' eyes
Like tears that did their own disgrace bewail.
When I had at my pleasure taunted her
And she in mild terms begg'd my patience,
I then did ask of her her changeling child;
Which straight she gave me, and her fairy sent
To bear him to my bower in fairy land.
And now I have the boy, I will undo
This hateful imperfection of her eyes:
And, gentle Puck, take this transformed scalp
From off the head of this Athenian swain;
That, he awaking when the other do,
May all to Athens back again repair,
And think no more of this night's accidents
But as the fierce vexation of a dream.
But first I will release the fairy queen. [*Touching her eyes.*
Be as thou wast wont to be;
See as thou wast wont to see:
Dian's bud o'er Cupid's flower
Hath such force and blessed power.
Now, my Titania; wake you, my sweet queen.

38 *awhile away:* the old copies have *alwaies* away; from which no acceptable meaning has been extracted.
39 *woodbine — honeysuckle.* It is said that in England the woodbine and the honeysuckle are the same vine; but here is evidence that to S. at least they were not so.
48 *other:* used as plural in S.'s day.

*Tita.* My Oberon! what visions have I seen!
Methought I was enamour'd of an ass.
*Obe.* There lies your love.
*Tita.* How came these things to pass?
O, how mine eyes do loathe this visage now!
*Obe.* Silence awhile. Robin, take off his head.
Titania, music call; and strike more dead
Than common sleep of all these five the sense.
*Tita.* Music, ho! music, such as charmeth sleep!
*Puck.* Now, when thou wak'st, with thine own fool's eyes peep.
*Obe.* Sound, music! [*Still music.*] Come, my queen, take hands with me,
And rock the ground whereon these sleepers be.
Now thou and I are new in amity
And will to-morrow midnight solemnly
Dance in Duke Theseus' house triumphantly
And bless it to all fair posterity:
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity.
*Puck.* Fairy king, attend, and mark:
I do hear the morning lark.
*Obe.* Then, my queen, in silence sad,
Trip we after the night's shade:
We the globe can compass soon,
Swifter than the wand'ring moon.
*Tita.* Come, my lord, and in our flight
Tell me how it came this night
That I sleeping here was found
With these mortals on the ground.

[*Exeunt. Horns winded within*

*Enter* Theseus, Hippolyta, Egeus, *and train.*

*The.* Go, one of you, find out the forester;
For now our observation is perform'd;
And since we have the vaward of the day,
My love shall hear the music of my hounds.
Uncouple in the western valley; let them go:
Despatch, I say, and find the forester. [*Exit an attendant.*
We will, fair queen, up to the mountain's top
And mark the musical confusion
Of hounds and echo in conjunction.
*Hip.* I was with Hercules and Cadmus once,
When in a wood of Crete they bay'd the bear

85 *solemnly* = formally, ceremoniously.
87 *fair posterity:* perhaps we should read, *for* posterity.
102 *vaward* = vanward, fore-part; so vanguard.
107 *confusion — conjunction:* both quadrisyllables.

With hounds of Sparta: never did I hear
Such gallant chiding; for, besides the groves,
The skies, the fountains, every region near
Seem'd all one mutual cry: I never heard
So musical a discord, such sweet thunder.
*The.* My hounds are bred out of the Spartan kind,
So flew'd, so sanded, and their heads are hung
With ears that sweep away the morning dew;
Crook-knee'd and dew-lapp'd like Thessalian bulls;
Slow in pursuit, but match'd in mouth like bells,
Each under each. A cry more tuneable
Was never holla'd to, nor cheer'd with horn,
In Crete, in Sparta, nor in Thessaly:
Judge when you hear. But, soft! what nymphs are these?
*Ege.* My lord, this is my daughter here asleep,
And this, Lysander; this Demetrius is;
This Helena, old Nedar's Helena:
I wonder of their being here together.
*The.* No doubt they rose up early to observe
The rite of May, and, hearing our intent,
Came here in grace of our solemnity.
But speak, Egeus; is this not the day
That Hermia should give answer of her choice?
*Ege.* It is, my lord.
*The.* Go, bid the huntsmen wake them with their horns.

[*Horns and shout within. Lys., Dem., Hel., and Her. wake and start up.*

Good morrow, friends. Saint Valentine is past:
Begin these wood-birds but to couple now?
*Lys.* Pardon, my lord.
*The.* I pray you all, stand up.
I know you two are rival enemies:
How comes this gentle concord in the world,
That hatred is so far from jealousy,
To sleep by hate, and fear no enmity?
*Lys.* My lord, I shall reply amazedly,
Half sleep, half waking: but as yet, I swear,
I cannot truly say how I came here;
But, as I think, — for truly would I speak,
And now do I bethink me, so it is, —
I came with Hermia hither: our intent
Was to be gone from Athens, where we might,
Without the peril of the Athenian law —
*Ege.* Enough, enough, my lord; you have enough:

117 *flew'd:* flews are the overhanging chops of dogs. *sanded* = colored red, like sand.
127 *old Nedar.* This seems like a trace of some story on which the play was founded.
128 *I wonder of:* old idiom for wonder *at*.

I beg the law, the law, upon his head.
They would have stol'n away; they would, Demetrius,
Thereby to have defeated you and me,
You of your wife and me of my consent,
Of my consent that she should be your wife.
*Dem.* My lord, fair Helen told me of their stealth,
Of this their purpose hither to this wood;
And I in fury hither follow'd them,
Fair Helena in fancy following me.
But, my good lord, I wot not by what power, —
But by some power it is, — my love to Hermia,
Melted as doth the snow, seems to me now
As the remembrance of an idle gaud
Which in my childhood I did dote upon;
And all the faith, the virtue of my heart,
The object and the pleasure of mine eye,
Is only Helena. To her, my lord,
Was I betroth'd ere I saw Hermia:
But, like in sickness, did I loathe this food;
But, as in health, come to my natural taste,
Now I do wish it, love it, long for it,
And will for evermore be true to it.
*The.* Fair lovers, you are fortunately met:
Of this discourse we more will hear anon.
Egeus, I will overbear your will;
For in the temple, by and by, with us
These couples shall eternally be knit:
And, for the morning now is something worn,
Our purpos'd hunting shall be set aside.
Away with us to Athens; three and three,
We 'll hold a feast in great solemnity.
Come, Hippolyta. [*Exeunt The., Hip., Ege., and train.*
*Dem.* These things seem small and undistinguishable,
Like far-off mountains turned into clouds.
*Her.* Methinks I see these things with parted eye,
When every thing seems double.
*Hel.* So methinks:
And I have found Demetrius like a jewel,
Mine own, and not mine own.
*Dem.* Are you sure that we 're awake? It seems to me
That yet we sleep, we dream. Do not you think
The Duke was here, and bid us follow him?
*Her.* Yea; and my father.
*Hel.* And Hippolyta.
*Lys.* And he did bid us follow to the temple.
*Dem.* Why, then, we are awake: let 's follow him;
And by the way let us recount our dreams. [*Exeunt.*

*Bot.* [*Awaking.*] When my cue comes, call me, and I will answer: my next is, "Most fair Pyramus." Heigh-ho! Peter Quince! Flute, the bellows-mender! Snout, the tinker! Starveling! God's my life, stol'n hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if he go about to expound this dream. Methought I was — there is no man can tell what. Methought I was, — and methought I had, — but man is but a patch'd fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballad of this dream: it shall be called Bottom's Dream, because it hath no bottom; and I will sing it in the latter end of a play, before the Duke: peradventure, to make it the more gracious, I shall sing it at her death. [*Exit.*

## SCENE II. *Athens.* QUINCE'S *house.*

*Enter* QUINCE, FLUTE, SNOUT, *and* STARVELING.

*Quin.* Have you sent to Bottom's house? is he come home yet?

*Star.* He cannot be heard of. Out of doubt he is transported.

*Flu.* If he come not, then the play is marr'd: it goes not forward, doth it?

*Quin.* It is not possible: you have not a man in all Athens able to discharge Pyramus but he.

*Flu.* No, he hath simply the best wit of any handicraft man in Athens.

*Snout.* Yea, and the best person too; and he is a very paramour for a sweet voice.

*Flu.* You must say "paragon:" a paramour is, God bless us, a thing of naught.

*Enter* SNUG.

*Snug.* Masters, the Duke is coming from the temple, and there is two or three lords and ladies more married: if our sport had gone forward, we had all been made men.

*Flu.* O sweet bully Bottom! Thus hath he lost sixpence a day during his life; he could not have 'scaped sixpence a day: an the Duke had not given him sixpence a day for playing Pyramus, I'll be hang'd; he would have deserved it: sixpence a day in Pyramus, or nothing.

105 *patch'd fool:* referring to the parti-colored dress of the jester.
112 *her death:* that is, Thisbe's.
14 *thing of naught* = a naughty thing.
18 *sixpence* = equal to one dollar, at the least, to-day.

*Enter* BOTTOM.

*Bot.* Where are these lads? where are these hearts?

*Quin.* Bottom! O most courageous day! O most happy hour!

*Bot.* Masters, I am to discourse wonders: but ask me not what; for if I tell you, I am no true Athenian. I will tell you everything, right as it fell out.

*Quin.* Let us hear, sweet Bottom.

*Bot.* Not a word of me. All that I will tell you is, that the Duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps; meet presently at the palace; every man look o'er his part; for the short and the long is, our play is preferred. In any case, let Thisby have clean linen; and let not him that plays the lion pare his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say, it is a sweet comedy. No more words: away! go, away! [*Exeunt.*

## ACT V.

### SCENE I. *Athens. The palace of* THESEUS.

*Enter* THESEUS, HIPPOLYTA, PHILOSTRATE, Lords, *and* Attendants.

*Hip.* 'T is strange, my Theseus, that these lovers speak of.

*The.* More strange than true: I never may believe
These antique fables, nor these fairy toys.
Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman: the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy;
[Or in the night, imagining some fear,
How easy is a bush suppos'd a bear!]

21 *Or in the night:* I cannot doubt that the two lines within brackets are interpolated

*Hip.* But all the story of the night told over,
And all their minds transfigur'd so together,
More witnesseth than fancy's images
And grows to something of great constancy;
But, howsoever, strange and admirable.

*The.* Here come the lovers, full of joy and mirth.

*Enter* LYSANDER, DEMETRIUS, HERMIA, *and* HELENA.

Joy, gentle friends! joy and fresh days of love
Accompany your hearts!

*Lys.* More than to us
Wait in your royal walks, your board, your bed!

*The.* Come now; what masques, what dances shall we have,
To wear away this long age of three hours
Between our after-supper and bed-time?
Where is our usual manager of mirth?
What revels are in hand? Is there no play,
To ease the anguish of a torturing hour?
Call Philostrate.

*Phil.* Here, mighty Theseus.

*The.* Say, what abridgement have you for this evening?
What masque? what music? How shall we beguile
The lazy time, if not with some delight?

*Phil.* There is a brief how many sports are ripe:
Make choice of which your highness will see first. [*Giving a paper.*

*The.* [*Reads.*] "The battle with the Centaurs, to be sung
By an Athenian eunuch to the harp."
We 'll none of that: that have I told my love,
In glory of my kinsman Hercules.

"The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage."
That is an old device; and it was play'd
When I from Thebes came last a conqueror.

"The thrice three Muses mourning for the death
Of Learning, late deceas'd in beggary."
That is some satire, keen and critical,
Not sorting with a nuptial ceremony.

"A tedious brief scene of young Pyramus
And his love Thisbe; very tragical mirth."
Merry and tragical! tedious and brief!
That is, hot ice and wonderous strange snow.
How shall we find the concord of this discord?

34 *after-supper:* may mean the time after supper, or a second, rere supper, as it was called.
39 *abridgement* = pastime.
53 *Learning, late deceased*, etc.: possibly a reference to the sad end of Robert Greene in 1592.
59 *strange snow:* this text is unsatisfactory, but not surely corrupt.

*Phil.* A play there is, my lord, some ten words long,
Which is as brief as I have known a play;
But by ten words, my lord, it is too long,
Which makes it tedious; for in all the play
There is not one word apt, one player fitted:
And tragical, my noble lord, it is;
For Pyramus therein doth kill himself.
Which, when I saw rehears'd, I must confess,
Made mine eyes water; but more merry tears
The passion of loud laughter never shed.
*The.* What are they that do play it?
*Phil.* Hard-handed men that work in Athens here,
Which never labour'd in their minds till now,
And now have toil'd their unbreath'd memories
With this same play, against your nuptial.
*The.* And we will hear it.
*Phil.* No, my noble lord;
It is not for you: I have heard it over,
And it is nothing, nothing in the world;
Unless you can find sport in their intents,
Extremely stretch'd and conn'd with cruel pain,
To do you service.
*The.* I will hear that play;
For never anything can be amiss,
When simpleness and duty tender it.
Go, bring them in: and take your places, ladies.

[*Exit Philostrate.*

*Hip.* I love not to see wretchedness o'ercharg'd
And duty in his service perishing.
*The.* Why, gentle sweet, you shall see no such thing.
*Hip.* He says they can do nothing in this kind.
*The.* The kinder we, to give them thanks for nothing.
Our sport shall be to take what they mistake:
And what poor duty cannot do, noble respect
Takes it in might, not merit.
Where I have come, great clerks have purposed
To greet me with premeditated welcomes;
Where I have seen them shiver and look pale,
Make periods in the midst of sentences,
Throttle their practis'd accent in their fears
And in conclusion dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence yet I pick'd a welcome;
And in the modesty of fearful duty
I read as much as from the rattling tongue

[14] *unbreath'd* = unexercised, unemployed.

Of saucy and audacious eloquence.
Love, therefore, and tongue-tied simplicity
In least speak most, to my capacity.

*Re-enter* PHILOSTRATE.

*Phil.* So please your grace, the Prologue is address'd.
*The.* Let him approach. [*Flourish of trumpets.*

*Enter* QUINCE *for the* Prologue.

*Pro.* If we offend, it is with our good will.
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider then we come but in despite.
We do not come as minding to content you,
Our true intent is. All for your delight
We are not here. That you should here repent you,
The actors are at hand and by their show
You shall know all that you are like to know.
*The.* This fellow doth not stand upon points.
*Lys.* He hath rid his prologue like a rough colt; he knows not the stop. A good moral, my lord: it is not enough to speak, but to speak true.
*Hip.* Indeed he hath play'd on his prologue like a child on a recorder; a sound, but not in government.
*The.* His speech was like a tangled chain; nothing impaired, but all disordered. Who is next?

*Enter with a trumpet, and the* Presenter *before them,* PYRAMUS *and* THISBE, WALL, MOONSHINE, *and* LION, *in dumb show.*

*Pre.* Gentles, perchance you wonder at this show;
But wonder on, till truth make all things plain.
This man is Pyramus, if you would know;
This beauteous lady Thisby is certain.
This man, with lime and rough-cast, doth present
Wall, that vile Wall which did these lovers sunder;
And through Wall's chink, poor souls, they are content
To whisper. At the which let no man wonder.
This man, with lanthorn, dog, and bush of thorn,
Presenteth Moonshine; for, if you will know,
By moonshine did these lovers think no scorn
To meet at Ninus' tomb, there, there to woo.
This grisly beast, which Lion hight by name,
The trusty Thisby, coming first by night,
Did scare away, or rather did affright;

106 *addressed* = made ready, prepared.
120 *the stop.* Horse-jockey cant.
123 *recorder.* A wind instrument, something like a large flageolet.
*Presenter.* A personage whose function was to present and explain dumb shows The folio records his name in this instance, — Sawyer.

And, as she fled, her mantle she did fall,
Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisby's mantle slain:
Whereat, with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast;
And Thisby, tarrying in mulberry shade,
His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.

[*Exeunt Prologue, Thisbe, Lion, and Moonshine.*

*The.* I wonder if the lion be to speak.

*Dem.* No wonder, my lord: one lion may, when many asses do.

*Wall.* In this same interlude it doth befall
That I, one Snout by name, present a wall;
And such a wall, as I would have you think,
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisby,
Did whisper often very secretly.
This loam, this rough-cast and this stone doth show
That I am that same wall; the truth is so:
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

*The.* Would you desire lime and hair to speak better?

*Dem.* It is the wittiest partition that ever I heard discourse, my lord.

*Enter* Pyramus.

*The.* Pyramus draws near the wall: silence!

*Pyr.* O grim-look'd night! O night with hue so black!
O night, which ever art when day is not!
O night, O night! alack, alack, alack,
I fear my Thisby's promise is forgot!
And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and mine!
Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with mine eyne!

[*Wall holds up his fingers.*

Thanks, courteous wall: Jove shield thee well for this!
But what see I? No Thisby do I see.
O wicked wall, through whom I see no bliss!
Curs'd be thy stones for thus deceiving me!

*The.* The wall, methinks, being sensible, should curse again.

*Pyr.* No, in truth, sir, he should not. "Deceiving me" is

141 *fall* = let fall.

145 *with bloody blameful blade.* In this passage S. ridicules, but hardly caricatures, the alliteration of some contemporary and precedent poets.

Thisby's cue: she is to enter now, and I am to spy her through the wall. You shall see, it will fall pat as I told you. Yonder she comes.

*Enter* THISBE.

*This.* O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.
*Pyr.* I see a voice: now will I to the chink,
To spy an I can hear my Thisby's face.
Thisby!
*This.* My love thou art, my love I think.
*Pyr.* Think what thou wilt, I am thy lover's grace;
And, like Limander, am I trusty still.
*This.* And I like Helen, till the Fates me kill.
*Pyr.* Not Shafalus to Procrus was so true.
*This.* As Shafalus to Procrus, I to you.
*Pyr.* O, kiss me through the hole of this vile wall!
*This.* I kiss the wall's hole, not your lips at all.
*Pyr.* Wilt thou at Ninny's tomb meet me straightway?
*This.* 'Tide life, 'tide death, I come without delay.

[*Exeunt Pyramus and Thisbe.*

*Wall.* Thus have I, Wall, my part discharged so;
And, being done, thus Wall away doth go. [*Exit.*

*The.* Now is the wall down between the two neighbours.

*Dem.* No remedy, my lord, when walls are so wilful to hear without warning.

*Hip.* This is the silliest stuff that ever I heard.

*The.* The best in this kind are but shadows; and the worst are no worse, if imagination amend them.

*Hip.* It must be your imagination then, and not theirs.

*The.* If we imagine no worse of them than they of themselves, they may pass for excellent men. Here come two noble beasts in, a man and a lion.

*Enter* LION *and* MOONSHINE.

*Lion.* You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,
May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar.
Then know that I, one Snug the joiner, am
A lion-fell, nor else no lion's dam;
For, if I should as lion come in strife
Into this place, 't were pity on my life.
*The.* A very gentle beast, and of a good conscience.
*Dem.* The very best at a beast, my lord, that e'er I saw.

219 *a lion-fell* = a lion's skin.

*Lys.* This lion is a very fox for his valour.

*The.* True; and a goose for his discretion.

*Dem.* Not so, my lord; for his valour cannot carry his discretion; and the fox carries the goose.

*The.* His discretion, I am sure, cannot carry his valour; for the goose carries not the fox. It is well: leave it to his discretion, and let us hearken to the moon.

*Moon.* This lanthorn doth the horned moon present;—

*Dem.* He should have worn the horns on his head.

*The.* He is no crescent, and his horns are invisible within the circumference.

*Moon.* This lanthorn doth the horned moon present;
Myself the man i' th' moon do seem to be.

*The.* This is the greatest error of all the rest: the man should be put into the lanthorn. How is it else the man i' th' moon?

*Dem.* He dares not come there for the candle; for, you see, it is already in snuff.

*Hip.* I am aweary of this moon: would he would change!

*The.* It appears, by his small light of discretion, that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.

*Lys.* Proceed, Moon.

*Moon.* All that I have to say, is, to tell you that the lanthorn is the moon; I, the man in the moon; this thorn-bush, my thorn-bush; and this dog, my dog.

*Dem.* Why, all these should be in the lanthorn; for they are in the moon. But, silence! here comes Thisbe.

*Enter* Thisbe.

*This.* This is old Ninny's tomb. Where is my love?

*Lion.* [*Roaring.*] Oh—— [*Thisbe runs off.*

*Dem.* Well roar'd, Lion.

*The.* Well run, Thisbe.

*Hip.* Well shone, Moon. Truly, the moon shines with a good grace. [*The Lion shakes Thisbe's mantle, and exit.*

*The.* Well mous'd, Lion.

*Lys.* And so the lion vanish'd.

*Dem.* And then came Pyramus.

*Enter* Pyramus.

*Pyr.* Sweet Moon, I thank thee for thy sunny beams;
I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering gleams,
I trust to take of truest Thisby sight.
But stay, O spite!
But mark, poor knight,
What dreadful dole is here!

239 *for the candle:* that is, because of the candle.

Eyes, do you see?
How can it be?
O dainty duck! O dear!
Thy mantle good,
What, stain'd with blood!
Approach, ye Furies fell!
O Fates, come, come,
Cut thread and thrum;
Quail, crush, conclude, and quell!

*The.* This passion, and the death of a dear friend, would go near to make a man look sad.

*Hip.* Beshrew my heart, but I pity the man.

*Pyr.* O wherefore, Nature, didst thou lions frame?
Since lion vile hath here deflower'd my dear:
Which is — no, no — which was the fairest dame
That liv'd, that lov'd, that lik'd, that look'd with cheer.
Come, tears, confound;
Out, sword, and wound
The pap of Pyramus;
Ay, that left pap,
Where heart doth hop: [*Stabs himself.*
Thus die I, thus, thus, thus.
Now am I dead,
Now am I fled;
My soul is in the sky:
Tongue, lose thy light;
Moon, take thy flight: [*Exit Moonshine.*
Now die, die, die, die, die. [*Dies.*

*Dem.* No die, but an ace, for him; for he is but one.

*Lys.* Less than an ace, man; for he is dead; he is nothing.

*The.* With the help of a surgeon he might yet recover, and prove an ass.

*Hip.* How chance Moonshine is gone before Thisbe comes back and finds her lover?

*The.* She will find him by starlight. Here she comes; and her passion ends the play.

*Re-enter* THISBE.

*Hip.* Methinks she should not use a long one for such a Pyramus: I hope she will be brief.

*Dem.* A mote will turn the balance, which Pyramus, which Thisbe, is the better; he for a man, God warrant us; she for a woman, God bless us.

*Lys.* She hath spied him already with those sweet eyes.

*Dem.* And thus she moans, videlicet: —

274 *thrum* = the waste end of the woollen warp.
302 *passion.* An outbreak of emotion in a play or a tale was called a passion.

*This.* Asleep, my love?
What, dead, my dove?
O Pyramus, arise!
Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.
These lily lips,
This cherry nose,
These yellow cowslip cheeks,
Are gone, are gone:
Lovers, make moan:
His eyes were green as leeks.
O Sisters Three,
Come, come to me,
With hands as pale as milk;
Lay them in gore,
Since you have shore
With shears his thread of silk.
Tongue, not a word:
Come, trusty sword;
Come, blade, my breast imbrue: [*Stabs herself.*
And, farewell, friends;
Thus, Thisby ends:
Adieu, adieu, adieu. [*Dies.*

*The.* Moonshine and Lion are left to bury the dead.

*Dem.* Ay, and Wall too.

*Bot.* [*Starting up.*] No, I assure you; the wall is down that parted their fathers. Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company?

*The.* No epilogue, I pray you; for your play needs no excuse. Never excuse; for when the players are all dead, there need none to be blamed. Marry, if he that writ it had play'd Pyramus and hung himself in Thisbe's garter, it would have been a fine tragedy: and so it is, truly; and very notably discharged. But, come, your Bergomask: let your epilogue alone.

[*A dance.*

The iron tongue of midnight hath told twelve:
Lovers, to bed; 't is almost fairy time.
I fear we shall out-sleep the coming morn
As much as we this night have overwatch'd.
This palpable-gross play hath well beguil'd
The heavy gait of night. Sweet friends, to bed.
A fortnight hold we this solemnity,
In nightly revels and new jollity. [*Exeunt*

*Enter* Puck.

*Puck.* Now the hungry lion roars,
And the wolf behowls the moon;

Whilst the heavy ploughman snores,
All with weary task fordone.
Now the wasted brands do glow,
Whilst the screech-owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud.
Now it is the time of night
That the graves all gaping wide,
Every one lets forth his sprite,
In the church-way paths to glide:
And we fairies, that do run
By the triple Hecate's team,
From the presence of the sun,
Following darkness like a dream,
Now are frolic: not a mouse
Shall disturb this hallow'd house:
I am sent with broom before,
To sweep the dust behind the door.

*Enter* OBERON *and* TITANIA *with their train.*

*Obe.* Though the house give glimmering light,
By the dead and drowsy fire,
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing, and dance it trippingly.

*Tita.* First, rehearse your song by rote,
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place. [*Song and dance.*

*Obe.* Now, until the break of day,
Through this house each fairy stray.
To the best bride-bed will we,
Which by us shall blessed be;
And the issue there create
Ever shall be fortunate.
So shall all the couples three
Ever true in loving be;
And the blots of Nature's hand
Shall not in their issue stand;
Never mole, hare-lip, nor scar,
Nor mark prodigious, such as are
Despised in nativity,
Shall upon their children be.
With this field-dew consecrate,
Every fairy take his gait;

366 *triple Hecate:* "the thrice-crowned queen of night" — *diva triformis.*
368 *his gait* = his way.

And each several chamber bless,
Through this palace, with sweet peace;
And the owner of it blest
Ever shall in safety rest.
Trip away; make no stay;
Meet me all by break of day.

[*Exeunt Oberon, Titania, and train.*

*Puck.* If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, will we mend:
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call:
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends. [*Exit.*

Bantam Books, Inc.,-
gives 1595 as the date

# THE MERCHANT OF VENICE.

## INTRODUCTION.

In the plot of this comedy two stories of very great antiquity are interwoven. That of the man who gives a bond payable in his own flesh instead of money, and who, forfeiting, is saved from death by the judge's decision that the creditor must cut off not a jot more nor less than the prescribed weight, is of Oriental and very remote origin. It was told over and over again, with variations in the lapse of ages, and came at last into a collection of tales called *Il Pecorone*, written by Ser Giovanni, of Florence, about 1378. The satirical contrivance of the caskets to show the folly of choosing by outside show appears first (so far as is known) in the Greek mediæval romance of *Barlaam and Josephat*, written about the year 800. This also is repeated, with variations, by many old tellers of tales. During Shakespeare's boyhood, these stories were wrought together into an English play, which one Stephen Gosson, in his *Schoole of Abuse*, written in 1579, mentions as tolerably good, giving *The Jew* as its name, and "the greedinesse of worldly chusers and bloody mindes of usurers," as its plot. This play, manifestly, Shakespeare worked over into *The Merchant of Venice*, as we have it. As Meres mentions it in his *Paladis Tamia*, among Shakespeare's comedies, it must have been produced before the year 1598. At what particular time before that year he did this beautiful piece of work we can only infer from the internal evidence of style and versification, and from the record in the diary of Henslowe, a manager of that day, that *The Venesyon Comedy* was first acted on the 25th August, 1594. These confirm each other. The play, we may be sure, was written in 1594, when Shakespeare was thirty years old. Before writing it, the poet had read an old ballad written on the pound-of-flesh story, called *Gernutus the Jew;* it was to be sung "to the tune of Black and Yellow." The period of the action is plainly meant to be the author's own time; but the play has never yet been produced in the Venetian costume of that day. Two quarto editions of *The Merchant of Venice* were published by different stationers in 1600; the text of neither of which, however, differs in any important respect from that of the folio of 1623.

## DRAMATIS PERSONÆ.

The Duke of Venice.
The Prince of Morocco, } *Suitors to*
The Prince of Arragon, } *Portia.*
Antonio, *a merchant of Venice.*
Bassanio, *his friend, suitor to Portia.*
Salanio, }
Salarino, } *friends to Antonio and*
Gratiano, } *Bassanio.*
Salerio, }
Lorenzo, *in love with Jessica.*
Shylock, *a rich Jew.*
Tubal, *a Jew, his friend.*
Launcelot Gobbo, *a clown, servant to Shylock.*

Old Gobbo, *father to Launcelot.*
Leonardo, *servant to Bassanio.*
Balthasar, } *servants to Portia.*
Stephano, }

Portia, *a rich heiress.*
Nerissa, *her waiting-maid.*
Jessica, *daughter to Shylock.*

*Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants to Portia, and other attendants.*

Scene: Partly at Venice and partly at Belmont, Portia's seat, on the Continent.

# THE MERCHANT OF VENICE.

## ACT I.

### SCENE I. *Venice. A street.*

*Enter* ANTONIO, SALARINO, *and* SALANIO.

*Ant.* In sooth, I know not why I am so sad:
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 't is made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself.

*Salar.* Your mind is tossing on the ocean;
There, where your argosies with portly sail,
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

*Salan.* Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass, to know where sits the wind,
Peering in maps for ports and piers and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

*Salar.* My wind cooling my broth
Would blow me to an ague, when I thought
What harm a wind too great at sea might do.
I should not see the sandy hour-glass run,
But I should think of shallows and of flats,
And see my wealthy Andrew dock'd in sand,

[8] *caught it:* quite "ungrammatical;" *it* has no antecedent, but is quite able to do without one.
[8] *ocean:* a trisyllable.
[9] *argosies:* a large ship was called an argosy, from Argo.
[27] *Andrew* = a merchant ship; possibly so called in memory of Andrea Doria, the great Genoese admiral.

Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this, and shall I lack the thought
That such a thing bechanc'd would make me sad?
But tell not me; I know, Antonio
Is sad to think upon his merchandise.

*Ant.* Believe me, no: I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year:
Therefore my merchandise makes me not sad.

*Salar.* Why, then you are in love.

*Ant.* Fie, fie!

*Salar.* Not in love neither? Then let us say you are sad,
Because you are not merry: and 't were as easy
For you to laugh and leap and say you are merry,
Because you are not sad. Now, by two-headed Janus
Nature hath fram'd strange fellows in her time:
Some that will evermore peep through their eyes
And laugh like parrots at a bag-piper,
And other of such vinegar aspect
That they 'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.

*Enter* Bassanio, Lorenzo, *and* Gratiano.

*Salan.* Here comes Bassanio, your most noble kinsman,
Gratiano and Lorenzo. Fare ye well:
We leave you now with better company.

*Salar.* I would have stay'd till I had made you merry,
If worthier friends had not prevented me.

*Ant.* Your worth is very dear in my regard.
I take it, your own business calls on you
And you embrace the occasion to depart.

*Salar.* Good morrow, my good lords.

28 *Vailing* = lowering.

50 *Janus:* a Latin god, from whom the month of January was named, and whose two faces were supposed to look, one into the coming year, and the other into the past. He presided over the beginnings of things; entrances and doors were under his protection, whence we have *janitor* (for *janutor*).

56 *Nestor:* oldest and gravest of the Grecian chiefs at the siege of Troy.

61 *prevented* = come before.

*Bass.* Good signiors both, when shall we laugh? say, when?
You grow exceeding strange: must it be so?
*Salar.* We 'll make our leisures to attend on yours.
[*Exeunt Salarino and Salanio.*
*Lor.* My Lord Bassanio, since you have found Antonio,
We two will leave you: but at dinner-time,
I pray you, have in mind where we must meet.
*Bass.* I will not fail you.
*Gra.* You look not well, Signior Antonio;
You have too much respect upon the world:
They lose it that do buy it with much care:
Believe me, you are marvellously chang'd.
*Ant.* I hold the world but as the world, Gratiano;
A stage where every man must play a part,
And mine a sad one.
*Gra.* Let me play the fool:
With mirth and laughter let old wrinkles come,
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?
Sleep when he wakes and creep into the jaundice
By being peevish? I tell thee what, Antonio —
I love thee, and it is my love that speaks —
There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit,
As who should say "I am Sir Oracle,
And when I ope my lips let no dog bark!"
O my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing, when, I am very sure,
If they should speak, would almost damn those ears
Which, hearing them, would call their brothers fools.
I 'll tell thee more of this another time:
But fish not, with this melancholy bait,
For this fool gudgeon, this opinion.
Come, good Lorenzo. Fare ye well awhile:
I 'll end my exhortation after dinner.
*Lor.* Well, we will leave you then till dinner-time:
I must be one of these same dumb wise men,
For Gratiano never lets me speak.

[92] *conceit* = thought, opinion: the modern sense was unknown in S.'s time.
[98] *If they should speak, would:* heedlessly written, but the meaning plain enough. So as to "And do," line 90.

*Gra.* Well, keep me company but two years moe,
Thou shalt not know the sound of thine own tongue.
*Ant.* Farewell: I 'll grow a talker for this gear.
*Gra.* Thanks, i' faith, for silence is only commendable
In a neat's tongue dried and a maid not vendible.

[*Exeunt Gratiano and Lorenzo.*

*Ant.* Is that any thing now?

*Bass.* Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them, they are not worth the search.

*Ant.* Well, tell me now what lady is the same
To whom you swore a secret pilgrimage,
That you to-day promis'd to tell me of?

*Bass.* 'T is not unknown to you, Antonio,
How much I have disabled mine estate,
By something showing a more swelling port
Than my faint means would grant continuance:
Nor do I now make moan to be abridg'd
From such a noble rate; but my chief care
Is to come fairly off from the great debts
Wherein my time something too prodigal
Hath left me gag'd. To you, Antonio,
I owe the most, in money and in love,
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.

*Ant.* I pray you, good Bassanio, let me know it;
And if it stand, as you yourself still do,
Within the eye of honour, be assur'd,
My purse, my person, my extremest means,
Lie all unlock'd to your occasions.

*Bass.* In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight
The self-same way with more advised watch,
To find the other forth, and by adventuring both
I oft found both: I urge this childhood proof,
Because what follows is pure innocence.
I owe you much, and, like a wilful youth,
That which I owe is lost; but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,

108 *moe:* an old form of *more*, which S. sometimes used.
110 *gear* = business.
138 *occasions:* a word of four syllables.
142 *forth* = out.
147 *self way* = same way.

As I will watch the aim, or to find both
Or bring your latter hazard back again
And thankfully rest debtor for the first.
*Ant.* You know me well, and herein spend but time
To wind about my love with circumstance;
And out of doubt you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have:
Then do but say to me what I should do
That in your knowledge may by me be done,
And I am prest unto it: therefore, speak.
*Bass.* In Belmont is a lady richly left;
And she is fair and, fairer than that word,
Of wondrous virtues: sometimes from her eyes
I did receive fair speechless messages:
Her name is Portia, nothing undervalu'd
To Cato's daughter, Brutus' Portia:
Nor is the wide world ignorant of her worth,
For the four winds blow in from every coast
Renowned suitors; and her sunny locks
Hang on her temples like a golden fleece;
Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift,
That I should questionless be fortunate!
*Ant.* Thou know'st that all my fortunes are at sea;
Neither have I money nor commodity
To raise a present sum: therefore go forth;
Try what my credit can in Venice do:
That shall be rack'd, even to the uttermost,
To furnish thee to Belmont, to fair Portia.
Go, presently inquire, and so will I,
Where money is; and I no question make
To have it of my trust or for my sake. [*Exeunt.*

## SCENE II. *Belmont. A room in* PORTIA'S *house.*

*Enter* PORTIA *and* NERISSA.

*Por.* By my troth, Nerissa, my little body is aweary of this great world.

*Ner.* You would be, sweet madam, if your miseries were in

159 *prest* = ready; old form of the French *prêt*.
162 *presently* = now, at the present moment; the proper sense of the word.
1 *little body:* a fanciful antithetical phrase. Portia was not little.

the same abundance as your good fortunes are: and yet, for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no mean happiness therefore, to be seated in the mean: superfluity comes sooner by white hairs, but competency lives longer.

*Por.* Good sentences and well pronounc'd.

*Ner.* They would be better, if well followed.

*Por.* If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word choose! I may neither choose whom I would nor refuse whom I dislike; so is the will of a living daughter curb'd by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse none?

*Ner.* Your father was ever virtuous; and holy men at their death have good inspirations: therefore the lottery, that he hath devis'd in these three chests of gold, silver and lead, whereof who chooses his meaning chooses you, will, no doubt, never be chosen by any rightly but one who you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

*Por.* I pray thee, over-name them; and as thou namest them, I will describe them; and, according to my description, level at my affection.

*Ner.* First, there is the Neapolitan prince.

*Por.* Ay, that 's a colt indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts, that he can shoe him himself. I am much afeard my lady his mother played false with a smith.

*Ner.* Then there is the County Palatine.

*Por.* He doth nothing but frown, as who should say "If you will not have me, choose:" he hears merry tales and smiles not: I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two!

*Ner.* How say you by the French lord, Monsieur Le Bon?

*Por.* God made him, and therefore let him pass for a man.

[39] *County Palatine.* A count palatine was a noble officer, who exercised royal authority within his county or province; the same as *palsgrave* in German.

[42] *weeping philosopher:* that is, Heraclitus.

In truth, I know it is a sin to be a mocker: but, he! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count Palatine; he is every man in no man; if a throstle sing, he falls straight a cap'ring: he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him, for if he love me to madness, I shall never requite him.

*Ner.* What say you, then, to Falconbridge, the young baron of England?

*Por.* You know I say nothing to him, for he understands not me, nor I him: he hath neither Latin, French, nor Italian, and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture, but, alas, who can converse with a dumb-show? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany and his behaviour every where.

*Ner.* What think you of the Scottish lord, his neighbour?

*Por.* That he hath a neighbourly charity in him, for he borrowed a box of the ear of the Englishman and swore he would pay him again when he was able: I think the Frenchman became his surety and seal'd under for another.

*Ner.* How like you the young German, the Duke of Saxony's nephew? 70

*Por.* Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk: when he is best, he is a little worse than a man, and when he is worst, he is little better than a beast: an the worst fall that ever fell, I hope I shall make shift to go without him.

*Ner.* If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

*Por.* Therefore, for fear of the worst, I pray thee, set a deep glass of rhenish wine on the contrary casket, for if the Devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I 'll be married to a sponge. 82

*Ner.* You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition depending on the caskets.

*Por.* If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable, for there is

[60] *proper man* = handsome, well-made man.
[86] *sort* = chance, lot.
[88] *Sibylla:* not a proper name; merely Latin for the Sibyl. *chaste as Diana:* a common misuse of the word. Diana was no chaster than our wives and mothers.

not one among them but I dote on his very absence, and I pray God grant them a fair departure.

*Ner.* Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat?

*Por.* Yes, yes, it was Bassanio, — as I think, so was he called.

*Ner.* True, madam: he, of all the men that ever my foolish eyes look'd upon, was the best deserving a fair lady.

*Por.* I remember him well, and I remember him worthy of thy praise.

*Enter a* Serving-Man.

*Serv.* The four strangers seek for you, madam, to take their leave: and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the Prince his master will be here to-night.

*Por.* If I could bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach: if he had the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me. Come, Nerissa. Sirrah, go before. While we shut the gates upon one wooer, another knocks at the door. [*Exeunt.*

## Scene III. *Venice. A public place.*

*Enter* Bassanio *and* Shylock.

*Shy.* Three thousand ducats; well.

*Bass.* Ay, sir, for three months.

*Shy.* For three months; well.

*Bass.* For the which, as I told you, Antonio shall be bound.

*Shy.* Antonio shall become bound; well.

*Bass.* May you stead me? will you pleasure me? shall I know your answer?

*Shy.* Three thousand ducats for three months and Antonio bound.

*Bass.* Your answer to that.

*Shy.* Antonio is a good man.

*Bass.* Have you heard any imputation to the contrary?

*Shy.* Oh, no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is sufficient. Yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other

*Enter a Serving-Man.* Here the quarto copies make Portia exclaim, "How now! What news?"

[1] *ducats.* A ducat was of about 4s. 8d., or one dollar, in value.

[16] *Rialto:* supposed to be a contraction of *riva alta*=high shore. It was a bridge used as an exchange.

ventures he hath, squand'red abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves, I mean pirates, and then there is the peril of waters, winds and rocks. The man is, notwithstanding, sufficient. Three thousand ducats; I think I may take his bond.

*Bass.* Be assured you may.

*Shy.* I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio?

*Bass.* If it please you to dine with us.

*Shy.* Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here?

*Enter* Antonio.

*Bass.* This is Signior Antonio.

*Shy.* [*Aside.*] How like a fawning publican he looks!
I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do congregate,
On me, my bargains and my well-won thrift,
Which he calls interest. Cursed be my tribe,
If I forgive him!

*Bass.* Shylock, do you hear?

*Shy.* I am debating of my present store,
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months
Do you desire? [*To Ant.*] Rest you fair, good signior;
Your worship was the last man in our mouths.

*Ant.* Shylock, although I neither lend nor borrow
By taking nor by giving of excess,
Yet, to supply the ripe wants of my friend,
I 'll break a custom. Is he yet possess'd
How much ye would?

---

18 *squand'red* = scattered.

33 *fawning publican:* a strange and either heedless or ignorant use of *publican;* publicans were oppressors. That Shylock means an inn-keeper is hardly possible.

37 *usance* — *interest.* All interest for money was called usury in S.'s day.

38 *upon the hip:* a wrestler's phrase.

*Shy.* Ay, ay, three thousand ducats.
*Ant.* And for three months.
*Shy.* I had forgot; three months; you told me so.
Well then, your bond; and let me see; but hear you;
Methought you said you neither lend nor borrow
Upon advantage.
*Ant.* I do never use it.
*Shy.* When Jacob graz'd his uncle Laban's sheep —
This Jacob from our holy Abram was,
As his wise mother wrought in his behalf,
The third possessor; ay, he was the third —
*Ant.* And what of him? did he take interest?
*Shy.* No, not take interest, not, as you would say,
Directly interest: mark what Jacob did.
When Laban and himself were compromis'd
That all the eanlings which were streak'd and pied
Should fall as Jacob's hire, the ewes, being rank,
In the end of autumn turned to the rams,
And, when the work of generation was
Between these woolly breeders in the act,
The skilful shepherd peel'd me certain wands
And, in the doing of the deed of kind,
He stuck them up before the fulsome ewes,
Who then conceiving did in eaning time
Fall parti-colour'd lambs, and those were Jacob's.
This was a way to thrive, and he was blest:
And thrift is blessing, if men steal it not.
*Ant.* This was a venture, sir, that Jacob serv'd for;
A thing not in his power to bring to pass,
But sway'd and fashion'd by the hand of Heaven.
Was this inserted to make interest good?
Or is your gold and silver ewes and rams?
*Shy.* I cannot tell; I make it breed as fast:
But note me, signior.
*Ant.* Mark you this, Bassanio,
The Devil can cite Scripture for his purpose.
An evil soul producing holy witness
Is like a villain with a smiling cheek,
A goodly apple rotten at the heart:
O, what a goodly outside falsehood hath!
*Shy.* Three thousand ducats; 't is a good round sum.
Three months from twelve; then, let me see; the rate —
*Ant.* Well, Shylock, shall we be beholding to you?
*Shy.* Signior Antonio, many a time and oft

[70] *compromis'd* = bound, promised to each other.
[71] *eanlings* = lambs just brought forth or eaned.

In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spet upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to, then; you come to me, and you say
"Shylock, we would have moneys:" you say so;
You, that did void your rheum upon my beard
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say
"Hath a dog money? is it possible
A cur can lend three thousand ducats?" Or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this;
"Fair sir, you spet on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I 'll lend you thus much moneys"?
*Ant.* I am as like to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends; for when did friendship take
A breed for barren metal of his friend?
But lend it rather to thine enemy,
Who, if he break, thou mayst with better face
Exact the penalty.
*Shy.* Why, look you, how you storm!
I would be friends with you and have your love,
Forget the shames that you have stain'd me with,
Supply your present wants and take no doit
Of usance for my moneys, and you 'll not hear me:
This is kind I offer.
*Bass.* This were kindness.
*Shy.* This kindness will I show.
Go with me to a notary, seal me there
Your single bond; and, in a merry sport,
If you repay me not on such a day,
In such a place, such sum or sums as are
Express'd in the condition, let the forfeit

104 *spet* = did spit; old form. *gaberdine:* a long, coarse, frock-like garment.
132 *doit:* an old German coin, worth about half a farthing.

Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.
*Ant.* Content, i' faith: I 'll seal to such a bond
And say there is much kindness in the Jew.
*Bass.* You shall not seal to such a bond for me:
I 'll rather dwell in my necessity.
*Ant.* Why, fear not, man; I will not forfeit it:
Within these two months, that 's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.
*Shy.* O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this;
If he should break his day, what should I gain
By the exaction of the forfeiture?
A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour, I extend this friendship:
If he will take it, so; if not, adieu;
And, for my love, I pray you wrong me not.
*Ant.* Yes, Shylock, I will seal unto this bond.
*Shy.* Then meet me forthwith at the notary's;
Give him direction for this merry bond,
And I will go and purse the ducats straight,
See to my house, left in the fearful guard
Of an unthrifty knave, and presently
I will be with you.
*Ant.* Hie thee, gentle Jew. [*Exit Shylock.*
The Hebrew will turn Christian: he grows kind.
*Bass.* I like not fair terms and a villain's mind.
*Ant.* Come on: in this there can be no dismay;
My ships come home a month before the day. [*Exeunt.*

## ACT II.

### SCENE I. *Belmont. A room in* PORTIA'S *house.*

*Flourish of cornets. Enter the* PRINCE OF MOROCCO *and his train;* PORTIA, NERISSA, *and others attending.*

*Mor* Mislike me not for my complexion,
The shadow'd livery of the burnish'd sun,

163 *hard dealings teaches them suspect.* A fine example of S.'s heedlessness as to grammar.

165 *merry bond.* S. found this application of *merry* (which Shylock makes before) in the old ballad of *Gernutus*, where the Jew uses it exactly so.

To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles,
And let us make incision for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath fear'd the valiant: by my love, I swear
The best-regarded virgins of our clime
Have lov'd it too: I would not change this hue,
Except to steal your thoughts, my gentle queen.
*Por.* In terms of choice I am not solely led
By nice direction of a maiden's eyes;
Besides, the lottery of my destiny
Bars me the right of voluntary choosing:
But if my father had not scanted me
And hedg'd me by his wit, to yield myself
His wife who wins me by that means I told you,
Yourself, renowned Prince, then stood as fair
As any comer I have look'd on yet
For my affection.
*Mor.* Even for that I thank you:
Therefore, I pray you, lead me to the caskets
To try my fortune. By this scimitar
That slew the Sophy and a Persian prince
That won three fields of Sultan Solyman,
I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when he roars for prey,
To win thee, lady. But, alas the while!
If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand:
So is Alcides beaten by his page;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.
*Por.* You must take your chance,
And either not attempt to choose at all,
Or swear before you choose, if you choose wrong
Never to speak to lady afterward
In way of marriage: therefore be advis'd.

8 *aspect.* Always with the accent on the second syllable.
9 *fear'd* = caused to fear.
14 *nice* = fastidious.
26 *Sophy* = Sufi, the King of Persia.
32 *Lichas.* The name of the attendant who took Hercules the poisoned shirt from Dejanira.

*Mor.* Nor will not. Come, bring me unto my chance.
*Por.* First, forward to the temple: after dinner
Your hazard shall be made.
*Mor.* Good fortune then!
To make me blest or cursed'st among men. [*Cornets, and exeunt.*

## Scene II. *Venice. A street.*

*Enter* Launcelot.

*Laun.* Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me, saying to me "Gobbo, Launcelot Gobbo, good Launcelot," or "good Gobbo," or "good Launcelot Gobbo, use your legs, take the start, run away." My conscience says "No; take heed, honest Launcelot; take heed, honest Gobbo," or, as aforesaid, "honest Launcelot Gobbo; do not run; scorn running with thy heels." Well, the most courageous fiend bids me pack: "Via!" says the fiend; "away!" says the fiend; "for the heavens, rouse up a brave mind," says the fiend, "and run." Well, my conscience, hanging about the neck of my heart, says very wisely to me "My honest friend Launcelot, being an honest man's son," or rather an honest woman's son; for, indeed, my father did something smack, something grow to, he had a kind of taste, — well, my conscience says "Launcelot, budge not." "Budge," says the fiend. "Budge not," says my conscience. "Conscience," say I, "you counsel well;" "Fiend," say I, "you counsel well:" to be rul'd by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be rul'd by the fiend, who, saving your reverence, is the Devil himself. Certainly the Jew is the very devil incarnation; and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your command; I will run.

*Enter* Old Gobbo, *with a basket.*

*Gob.* Master young man, you, I pray you, which is the way to master Jew's?

*Laun.* [*Aside.*] O heavens, this is my true-begotten father! who, being more than sand-blind, high-gravel blind, knows me not: I will try confusions with him.

*Gob.* Master young gentleman, I pray you, which is the way to master Jew's?

*Laun.* Turn up on your right hand at the next turning, but at the next turning of all, on your left; marry at the very next

[9] *Via* = away. (Ital.) *for the heavens* = for heaven's sake.

turning, turn of no hand, but turn down indirectly to the Jew's house.

*Gob.* By God's sonties, 't will be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

*Laun.* Talk you of young Master Launcelot? [*Aside.*] Mark me now; now will I raise the waters. Talk you of young Master Launcelot?

*Gob.* No master, sir, but a poor man's son: his father, though I say 't, is an honest exceeding poor man and, God be thanked, well to live.

*Laun.* Well, let his father be what a' will, we talk of young Master Launcelot.

*Gob.* Your worship's friend and Launcelot, sir.

*Laun.* But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot.

*Gob.* Of Launcelot, an 't please your mastership.

*Laun.* Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased, or, as you would say in plain terms, gone to heaven.

*Gob.* Marry, God forbid! the boy was the very staff of my age, my very prop.

*Laun.* Do I look like a cudgel or a hovel-post, a staff or a prop? Do you know me, father?

*Gob.* Alack the day, I know you not, young gentleman; but I pray you, tell me, is my boy, God rest his soul, alive or dead?

*Laun.* Do you not know me, father?

*Gob.* Alack, sir, I am sand-blind; I know you not.

*Laun.* Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son: give me your blessing: truth will come to light; murder cannot be hid long; a man's son may, but at the length truth will out.

*Gob.* Pray you, sir, stand up: I am sure you are not Launcelot, my boy.

*Laun.* Pray you, let 's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be.

*Gob.* I cannot think you are my son.

*Laun.* I know not what I shall think of that: but I am Launcelot, the Jew's man, and I am sure Margery your wife is my mother.

*Gob.* Her name is Margery, indeed: I 'll be sworn, if thou be

[86] *sonties:* supposed to be a corruption of sanctities; but I suspect a grosser meaning.

Launcelot, thou art mine own flesh and blood. Lord worshipp'd might he be! what a beard hast thou got! thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail.

*Laun.* It should seem, then, that Dobbin's tail grows backward: I am sure he had more hair of his tail than I have of my face when I last saw him.

*Gob.* Lord, how art thou chang'd! How dost thou and thy master agree? I have brought him a present. How 'gree you now?

*Laun.* Well, well: but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master 's a very Jew: give him a present! give him a halter: I am famish'd in his service; you may tell every finger I have with my ribs. Father, I am glad you are come: give me your present to one Master Bassanio, who, indeed, gives rare new liveries: if I serve not him, I will run as far as God has any ground. O rare fortune! here comes the man: to him, father; for I am a Jew, if I serve the Jew any longer.

*Enter* Bassanio, *with* Leonardo *and other followers.*

*Bass.* You may do so; but let it be so hasted that supper be ready at the farthest by five of the clock. See these letters delivered; put the liveries to making, and desire Gratiano to come anon to my lodging. [*Exit a Servant.*

*Laun.* To him, father.

*Gob.* God bless your worship!

*Bass.* Gramercy! wouldst thou aught with me?

*Gob.* Here 's my son, sir, a poor boy, —

*Laun.* Not a poor boy, sir, but the rich Jew's man; that would, sir, as my father shall specify —

*Gob.* He hath a great infection, sir, as one would say, to serve —

*Laun.* Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify —

*Gob.* His master and he, saving your worship's reverence, are scarce cater-cousins —

*Laun.* To be brief, the very truth is that the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall frutify unto you —

*Gob.* I have here a dish of doves that I would bestow upon your worship, and my suit is —

*Laun.* In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man; and, though I say it, though old man, yet poor man, my father.

*Bass.* One speak for both. What would you?

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83 *fill-horse* = thill-horse; the horse in the thills or shafts.
90 *set up my rest* = a gaming phrase, meaning "staked my whole hand."
114 *cater-cousins.* The meaning of this phrase is unknown.

*Laun.* Serve you, sir.

*Gob.* That is the very defect of the matter, sir.

*Bass.* I know thee well; thou hast obtain'd thy suit:
Shylock thy master spoke with me this day,
And hath preferr'd thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

*Laun.* The old proverb is very well parted between my master Shylock and you, sir: you have the grace of God, sir, and he hath enough.

*Bass.* Thou speak'st it well. Go, father, with thy son.
Take leave of thy old master and inquire
My lodging out. Give him a livery
More guarded than his fellows': see it done.

*Laun.* Father, in. I cannot get a service, no; I have ne'er a tongue in my head. [*Looks on his palm.*] Well, if any man in Italy have a fairer table, which doth offer to swear upon a book! I shall have good fortune. Go to, here 's a simple line of life: here 's a small trifle of wives: alas, fifteen wives is nothing! eleven widows and nine maids is a simple coming-in for one man: and then to 'scape drowning thrice, and to be in peril of my life with the edge of a feather-bed; here are simple scapes. Well, if Fortune be a woman, she 's a good wench for this gear. Father, come; I 'll take my leave of the Jew in the twinkling of an eye. [*Exeunt Launcelot and old Gobbo.*

*Bass.* I pray thee, good Leonardo, think on this:
These things being bought and orderly bestow'd,
Return in haste, for I do feast to-night
My best-esteem'd acquaintance: hie thee, go.

*Leon.* My best endeavours shall be done herein.

*Enter* Gratiano.

*Gra.* Where is your master?

*Leon.* Yonder, sir, he walks. [*Exit.*

*Gra.* Signior Bassanio!

*Bass.* Gratiano!

*Gra.* I have a suit to you.

*Bass.* You have obtain'd it.

*Gra.* You must not deny me: I must go with you to Belmont.

*Bass.* Why, then you must. But hear thee, Gratiano;
Thou art too wild, too rude and bold of voice;
Parts that become thee happily enough
And in such eyes as ours appear not faults;
But where thou art not known, why, there they show

131 *The old proverb:* that is, "the grace of God is gear enough."
137 *guarded* = laced on the edges and seams.

Something too liberal. Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit, lest through thy wild behaviour
I be misconster'd in the place I go to
And lose my hopes.

*Gra.* Signior Bassanio, hear me:
If I do not put on a sober habit,
Talk with respect and swear but now and then,
Wear prayer-books in my pocket, look demurely,
Nay more, while grace is saying, hood mine eyes
Thus with my hat, and sigh and say Amen,
Use all the observance of civility,
Like one well studied in a sad ostent
To please his grandam, never trust me more.

*Bass.* Well, we shall see your bearing.

*Gra.* Nay, but I bar to-night: you shall not gauge me
By what we do to-night.

*Bass.* No, that were pity:
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That purpose merriment. But fare you well:
I have some business.

*Gra.* And I must to Lorenzo and the rest:
But we will visit you at supper-time. [*Exeunt.*

SCENE III. *The same. A room in* SHYLOCK'S *house.*

*Enter* JESSICA *and* LAUNCELOT.

*Jes.* I am sorry thou wilt leave my father so:
Our house is hell, and thou, a merry devil,
Didst rob it of some taste of tediousness.
But fare thee well, there is a ducat for thee:
And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest:
Give him this letter; do it secretly;
And so farewell: I would not have my father
See me in talk with thee.

*Laun.* Adieu! tears exhibit my tongue. Most beautiful pagan, most sweet Jew! if a Christian did not play the knave and get thee, I am much deceived. But, adieu: these foolish drops do something drown my manly spirit: adieu.

*Jes.* Farewell, good Launcelot. [*Exit Launcelot.*
Alack, what heinous sin is it in me
To be ashamed to be my father's child!

165 *liberal* = free.
168 *misconster'd* = misconstrued; thus pronounced and thus spelled in S.'s day.
173 *hood mine eyes.* It was the fashion in S.'s day to wear the hat at table.

But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this strife,
Become a Christian and thy loving wife. [*Exit*

## SCENE IV. *The same. A street.*

*Enter* GRATIANO, LORENZO, SALARINO, *and* SALANIO.

*Lor.* Nay, we will slink away in supper-time,
Disguise us at my lodging and return,
All in an hour.

*Gra.* We have not made good preparation.

*Salar.* We have not spoke us yet of torch-bearers.

*Salan.* 'T is vile, unless it may be quaintly order'd,
And better in my mind not undertook.

*Lor.* 'T is now but four o'clock: we have two hours
To furnish us.

*Enter* LAUNCELOT, *with a letter.*

Friend Launcelot, what 's the news?

*Laun.* An it shall please you to break up this, it shall seem to signify.

*Lor.* I know the hand: in faith, 't is a fair hand;
And whiter than the paper it writ on
Is the fair hand that writ.

*Gra.* Love-news, in faith.

*Laun.* By your leave, sir.

*Lor.* Whither goest thou?

*Laun.* Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

*Lor.* Hold, here, take this: tell gentle Jessica
I will not fail her; speak it privately. [*Exit Launcelot.*
Go, gentlemen,
Will you prepare you for this masque to night?
I am provided of a torch-bearer.

*Salar.* Ay, marry, I 'll be gone about it straight.

*Salan.* And so will I.

*Lor.* Meet me and Gratiano
At Gratiano's lodging some hour hence.

*Salar.* 'T is good we do so. [*Exeunt Salar. and Salan.*

*Gra.* Was not that letter from fair Jessica?

*Lor.* I must needs tell thee all. She hath directed
How I shall take her from her father's house,
What gold and jewels she is furnish'd with,
What page's suits she hath in readiness.

10 *break up* = open.
28 *provided of* = provided with. (O. E.)

If e'er the Jew her father come to heaven,
It will be for his gentle daughter's sake:
And never dare misfortune cross her foot,
Unless she do it under this excuse,
That she is issue to a faithless Jew.
Come, go with me; peruse this as thou goest:
Fair Jessica shall be my torch-bearer. [*Exeunt.*

## Scene V. *The same. Before* Shylock's *house.*

*Enter* Shylock *and* Launcelot.

*Shy.* Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio: —
What, Jessica! — thou shalt not gormandise,
As thou hast done with me: — What, Jessica! —
And sleep and snore, and rend apparel out; —
Why, Jessica, I say!

*Laun.* Why, Jessica!

*Shy.* Who bids thee call? I do not bid thee call.

*Laun.* Your worship was wont to tell me that I could do nothing without bidding.

*Enter* Jessica.

*Jes.* Call you? what is your will?

*Shy.* I am bid forth to supper, Jessica:
There are my keys. But wherefore should I go?
I am not bid for love; they flatter me:
But yet I 'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house. I am right loath to go:
There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.

*Laun.* I beseech you, sir, go: my young master doth expect your reproach.

*Shy.* So do I his.

*Laun.* An they have conspired together, I will not say you shall see a masque; but if you do, then it was not for nothing that my nose fell a-bleeding on Black-Monday last at six o'clock i' the morning, falling out that year on Ash-Wednesday was four year, in the afternoon.

*Shy.* What, are there masques? Hear you me, Jessica:
Lock up my doors; and when you hear the drum
And the vile squealing of the wry-neck'd fife,
Clamber not you up to the casements then,

[24] *Black-Monday:* Easter Monday; so called because of the calamities which befell the army of Edward III., before Paris, on that day, A. D. 1360.

[30] *wry-neck'd fife.* The old fife was blown with a crooked mouth-piece.

Nor thrust your head into the public street
To gaze on Christian fools with varnish'd faces,
But stop my house's ears, I mean my casements:
Let not the sound of shallow foppery enter
My sober house. By Jacob's staff, I swear,
I have no mind of feasting forth to-night:
But I will go. Go you before me, sirrah;
Say I will come.

*Laun.* I will go before, sir. Mistress, look out at window, for all this;
There will come a Christian by,
Will be worth a Jewess' eye. [*Exit.*

*Shy.* What says that fool of Hagar's offspring, ha?

*Jes.* His words were "Farewell mistress;" nothing else.

*Shy.* The patch is kind enough, but a huge feeder;
Snail-slow in profit, and he sleeps by day
More than the wild-cat: drones hive not with me;
Therefore I part with him, and part with him
To one that I would have him help to waste
His borrow'd purse. Well, Jessica, go in:
Perhaps I will return immediately:
Do as I bid you; shut doors after you:
Fast bind, fast find;
A proverb never stale in thrifty mind. [*Exit.*

*Jes.* Farewell; and if my fortune be not crost,
I have a father, you a daughter, lost. [*Exit.*

## Scene VI. *The same.*

*Enter* Gratiano *and* Salarino, *masqued.*

*Gra.* This is the pent-house under which Lorenzo
Desir'd us to make stand.

*Salar.* His hour is almost past.

*Gra.* And it is marvel he out-dwells his hour,
For lovers ever run before the clock.

*Salar.* O, ten times faster Venus' pigeons fly
To seal love's bonds new-made, than they are wont
To keep obliged faith unforfeited!

*Gra.* That ever holds: who riseth from a feast
With that keen appetite that he sits down?
Where is the horse that doth untread again
His tedious measures with the unbated fire
That he did pace them first? All things that are,
Are with more spirit chased than enjoy'd.

[9] *that he sits down:* that is, sits down with, — S.'s habitual heedlessness, here and in the next sentence.

How like a younker or a prodigal
The scarfed bark puts from her native bay,
Hugg'd and embraced by the strumpet wind!
How like the prodigal doth she return,
With over-weather'd ribs and ragged sails,
Lean, rent and beggar'd by the strumpet wind!

*Salar.* Here comes Lorenzo: more of this hereafter.

*Enter* Lorenzo

*Lor.* Sweet friends, your patience for my long abode;
Not I, but my affairs, have made you wait:
When you shall please to play the thieves for wives,
I 'll watch as long for you then. Approach;
Here dwells my father Jew. Ho! who 's within?

*Enter* Jessica, *above, in boy's clothes.*

*Jes.* Who are you? Tell me, for more certainty,
Albeit I 'll swear that I do know your tongue.

*Lor.* Lorenzo, and thy love.

*Jes.* Lorenzo, certain, and my love indeed,
For who love I so much? And now who knows
But you, Lorenzo, whether I am yours?

*Lor.* Heaven and thy thoughts are witness that thou art.

*Jes.* Here, catch this casket; it is worth the pains.
I am glad 't is night, you do not look on me,
For I am much asham'd of my exchange:
But love is blind and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformed to a boy.

*Lor.* Descend, for you must be my torch-bearer.

*Jes.* What, must I hold a candle to my shames?
They in themselves, good sooth, are too too light.
Why, 't is an office of discovery, love;
And I should be obscur'd.

*Lor.* So are you, sweet,
Even in the lovely garnish of a boy.
But come at once;
For the close night doth play the runaway,
And we are stay'd for at Bassanio's feast.

*Jes.* I will make fast the doors, and gild myself
With some more ducats, and be with you straight. [*Exit above.*

*Gra.* Now, by my hood, a Gentile and no Jew.

*Lor.* Beshrew me but I love her heartily;
For she is wise, if I can judge of her,

15 *scarfed* = decked with flags

51 *by my hood:* this strange oath, which seems to have meant by myself, by my manhood, was not uncommon. It occurs in Drayton's *Eclogues*, and in Chaucer's *Troilus and Cressida*, and also in his *Legend of Good Women*.

And fair she is, if that mine eyes be true,
And true she is, as she hath prov'd herself,
And therefore, like herself, wise, fair and true,
Shall she be placed in my constant soul.

*Enter* JESSICA, *below.*

What, art thou come? On, gentlemen; away!
Our masquing mates by this time for us stay.

[*Exit with Jessica and Salarino.*

*Enter* ANTONIO.

*Ant.* Who 's there?
*Gra.* Signior Antonio!
*Ant.* Fie, fie, Gratiano! where are all the rest?
'T is nine o'clock: our friends all stay for you.
No masque to-night: the wind is come about;
Bassanio presently will go aboard:
I have sent twenty out to seek for you.
*Gra.* I am glad on 't: I desire no more delight
Than to be under sail and gone to-night. [*Exeunt.*

## SCENE VII. *Belmont. A room in* PORTIA'S *house.*

*Flourish of cornets. Enter* PORTIA *with the* PRINCE OF MOROCCO, *and their trains.*

*Por.* Go draw aside the curtains and discover
The several caskets to this noble prince.
Now make your choice.
*Mor.* The first, of gold, who this inscription bears,
"Who chooseth me shall gain what many men desire;"
The second, silver, which this promise carries,
"Who chooseth me shall get as much as he deserves;"
This third, dull lead, with warning all as blunt,
"Who chooseth me must give and hazard all he hath."
How shall I know if I do choose the right?
*Por.* The one of them contains my picture, Prince:
If you choose that, then I am yours withal.
*Mor.* Some god direct my judgement! Let me see;
I will survey the inscriptions back again.
What says this leaden casket?
"Who chooseth me must give and hazard all he hath."
Must give: for what? for lead? hazard for lead?
This casket threatens. Men that hazard all
Do it in hope of fair advantages:
A golden mind stoops not to shows of dross;
I 'll then nor give nor hazard aught for lead.
What says the silver with her virgin hue?

[4] *who this*, etc. *Who* and *which* were used interchangeably: "Our Father which art in heaven."

"Who chooseth me shall get as much as he deserves."
As much as he deserves! Pause there, Morocco,
And weigh thy value with an even hand:
If thou be'st rated by thy estimation,
Thou dost deserve enough; and yet enough
May not extend so far as to the lady:
And yet to be afeard of my deserving
Were but a weak disabling of myself.
As much as I deserve! Why, that 's the lady:
I do in birth deserve her, and in fortunes,
In graces and in qualities of breeding;
But more than these, in love I do deserve.
What if I stray'd no further, but chose here?
Let 's see once more this saying grav'd in gold;
"Who chooseth me shall gain what many men desire."
Why, that 's the lady; all the world desires her;
From the four corners of the earth they come,
To kiss this shrine, this mortal-breathing saint:
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now
For princes to come view fair Portia:
The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar
To stop the foreign spirits, but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is 't like that lead contains her? 'T were damnation
To think so base a thought: it were too gross
To rib her cerecloth in the obscure grave.
Or shall I think in silver she 's immur'd,
Being ten times undervalu'd to tri'd gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in England
A coin that bears the figure of an angel
Stamped in gold, but that 's insculp'd upon;
But here an angel in a golden bed
Lies all within. Deliver me the key:
Here do I choose, and thrive I as I may!

*Por.* There, take it, Prince; and if my form lie there,
Then I am yours. [*He unlocks the golden casket.*

*Mor.* O hell! what have we here?
A carrion Death within whose empty eye
There is a written scroll! I 'll read the writing.

[*Reads.*] All that glisters is not gold;
Often have you heard that told:

51 *cerecloth*: a waxed cloth, in which dead bodies were wrapped.

Many a man his life hath sold
But my outside to behold:
Gilded tombs do worms infold.
Had you been as wise as bold,
Young in limbs, in judgement old,
Your answer had not been inscroll'd:
Fare you well; your suit is cold.

Cold, indeed; and labour lost:
Then, farewell, heat, and welcome, frost!
Portia, adieu. I have too griev'd a heart
To take a tedious leave: thus losers part.

[*Exit with his train. Flourish of cornets.*

*Por.* A gentle riddance. Draw the curtains, go.
Let all of his complexion choose me so. [*Exeunt.*

SCENE VIII. *Venice. A street.*

*Enter* SALARINO *and* SALANIO.

*Salar.* Why, man, I saw Bassanio under sail:
With him is Gratiano gone along;
And in their ship I am sure Lorenzo is not.
*Salan.* The villain Jew with outcries rais'd the Duke,
Who went with him to search Bassanio's ship.
*Salar.* He came too late, the ship was under sail:
But there the Duke was given to understand
That in a gondola were seen together
Lorenzo and his amorous Jessica:
Besides, Antonio certified the Duke
They were not with Bassanio in his ship.
*Salan.* I never heard a passion so confus'd,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
"My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stolen from me by my daughter!
And jewels, two stones, two rich and precious stones,
Stolen by my daughter! Justice! find the girl;
She hath the stones upon her, and the ducats."
*Salar.* Why, all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats.
*Salan.* Let good Antonio look he keep his day,
Or he shall pay for this.
*Salar.* Marry, well remember'd.
I reason'd with a Frenchman yesterday,
Who told me, in the narrow seas that part

[12] *passion* = an utterance of passion.

The French and English, there miscarried
A vessel of our country richly fraught:
I thought upon Antonio when he told me;
And wish'd in silence that it were not his.
*Salan.* You were best to tell Antonio what you hear;
Yet do not suddenly, for it may grieve him.
*Salar.* A kinder gentleman treads not the earth.
I saw Bassanio and Antonio part:
Bassanio told him he would make some speed
Of his return: he answer'd, "Do not so;
Slubber not business for my sake, Bassanio,
But stay the very riping of the time;
And for the Jew's bond which he hath of me,
Let it not enter in your mind, of love:
Be merry, and employ your chiefest thoughts
To courtship and such fair ostents of love
As shall conveniently become you there:"
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,
And with affection wondrous sensible
He wrung Bassanio's hand; and so they parted.
*Salan.* I think he only loves the world for him.
I pray thee, let us go and find him out
And quicken his embraced heaviness
With some delight or other.
*Salar.* Do we so. [*Exeunt*

## Scene IX. *Belmont. A room in* Portia's *house.*

*Enter* Nerissa *with a* Servitor.

*Ner.* Quick, quick, I pray thee; draw the curtain straight.
The Prince of Arragon hath ta'en his oath,
And comes to his election presently.

*Flourish of cornets. Enter the* Prince of Arragon, Portia, *and their trains.*

*Por.* Behold, there stand the caskets, noble Prince:
If you choose that wherein I am contain'd,
Straight shall our nuptial rites be solemniz'd:
But if you fail, without more speech, my lord,
You must be gone from hence immediately.
*Ar.* I am enjoin'd by oath to observe three things:
First, never to unfold to any one
Which casket 't was I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage;
Lastly,

[42] *of love:* that is, for love's sake.

If I do fail in fortune of my choice,
Immediately to leave you and be gone.
*Por.* To these injunctions every one doth swear
That comes to hazard for my worthless self.
*Ar.* And so have I address'd me. Fortune now
To my heart's hope! Gold; silver; and base lead.
"Who chooseth me must give and hazard all he hath."
You shall look fairer, ere I give or hazard.
What says the golden chest? ha! let me see:
"Who chooseth me shall gain what many men desire."
What many men desire! that many may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach;
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,
Even in the force and road of casualty.
I will not choose what many men desire,
Because I will not jump with common spirits
And rank me with the barbarous multitudes.
Why, then to thee, thou silver treasure-house;
Tell me once more what title thou dost bear:
"Who chooseth me shall get as much as he deserves:"
And well said too; for who shall go about
To cozen fortune and be honourable
Without the stamp of merit? Let none presume
To wear an undeserved dignity.
O, that estates, degrees and offices
Were not deriv'd corruptly, and that clear honour
Were purchas'd by the merit of the wearer!
How many then should cover that stand bare!
How many be commanded that command!
How much low peasantry would then be glean'd
From the true seed of honour! and how much honour
Pick'd from the chaff and ruin of the times
To be new-varnish'd! Well, but to my choice:
"Who chooseth me shall get as much as he deserves."
I will assume desert. Give me a key for this,
And instantly unlock my fortunes here. [*He opens the silver casket.*
*Por.* Too long a pause for that which you find there.
*Ar.* What's here? the portrait of a blinking idiot,
Presenting me a schedule! I will read it.
How much unlike art thou to Portia!
How much unlike my hopes and my deservings!
"Who chooseth me shall have as much as he deserves."

[28] *martlet* = house martin.
[41] *estates* = not landed property, but titles, rank.
[58] *shall have.* Just before, line 36, and in Scene 7, of this Act, "shall *get*." But S. was supremely indifferent to consistency and accuracy upon such literal points.

Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?
*Por.* To offend, and judge, are distinct offices
And of opposed natures.
*Ar.* What is here?

[*Reads.*] The fire seven times tried this:
Seven times tried that judgement is,
That did never choose amiss.
Some there be that shadows kiss;
Such have but a shadow's bliss:
There be fools alive, I wis,
Silver'd o'er; and so was this.
Take what wife you will to bed,
I will ever be your head:
So be gone: you are sped.

Still more fool I shall appear
By the time I linger here:
With one fool's head I came to woo,
But I go away with two.
Sweet, adieu. I'll keep my oath,
Patiently to bear my wroth. [*Exeunt Arragon and train.*

*Por.* Thus hath the candle sing'd the moth.
O, these deliberate fools! when they do choose,
They have the wisdom by their wit to lose.
*Ner.* The ancient saying is no heresy,
Hanging and wiving goes by destiny.
*Por.* Come, draw the curtain, Nerissa.

*Enter a* Servant.

*Serv.* Where is my lady?
*Por.* Here: what would my lord?
*Serv.* Madam, there is alighted at your gate
A young Venetian, one that comes before
To signify the approaching of his lord;
From whom he bringeth sensible regreets,
To wit, besides commends and courteous breath,
Gifts of rich value. Yet I have not seen
So likely an ambassador of love:
A day in April never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.
*Por.* No more, I pray thee: I am half afeard
Thou wilt say anon he is some kin to thee,
Thou spend'st such high-day wit in praising him.
Come, come, Nerissa; for I long to see
Quick Cupid's post that comes so mannerly.
*Ner.* Bassanio, lord Love, if thy will it be! [*Exeunt.*

[68] *I wis:* a corruption of *ywis* = certainly.
[69] *regreets* = responsive greeting, or gratification; a gratification being a gift

## ACT III.

### SCENE I. *Venice. A street.*

*Enter* SALANIO *and* SALARINO.

*Salan.* Now, what news on the Rialto?

*Salar.* Why, yet it lives there uncheck'd that Antonio hath a ship of rich lading wrack'd on the narrow seas; the Goodwins, I think they call the place; a very dangerous flat, and fatal, where the carcases of many a tall ship lie buried, as they say, if my gossip report be an honest woman of her word.

*Salan.* I would she were as lying a gossip in that as ever knapp'd ginger or made her neighbours believe she wept for the death of a third husband. But it is true, without any slips of prolixity or crossing the plain highway of talk, that the good Antonio, the honest Antonio, —— O that I had a title good enough to keep his name company! —

*Salar.* Come, the full stop.

*Salan.* Ha! what sayest thou? Why, the end is, he hath lost a ship.

*Salar.* I would it might prove the end of his losses.

*Salan.* Let me say Amen betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

*Enter* SHYLOCK.

How now, Shylock! what news among the merchants?

*Shy.* You knew, none so well, none so well as you, of my daughter's flight.

*Salar.* That 's certain: I, for my part, knew the tailor that made the wings she flew withal.

*Salan.* And Shylock, for his own part, knew the bird was fledg'd; and then it is the complexion of them all to leave the dam.

*Shy.* She is damn'd for it.

*Salar.* That 's certain, if the Devil may be her judge.

*Shy.* My own flesh and blood to rebel!

*Salan.* Out upon it, old carrion! rebels it at these years?

*Shy.* I say, my daughter is my flesh and blood.

*Salar.* There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no?

3 *the narrow seas:* that is, the waters that separate England from the mainland. *the Goodwins:* sands off the coast of Kent, where tradition said the castle of Earl Goodwin was swallowed up by the sea.

8 *knapp'd ginger* = snapped ginger nuts.

*Shy.* There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was us'd to come so smug upon the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

*Salar.* Why, I am sure, if he forfeit, thou wilt not take his flesh: what 's that good for?

*Shy.* To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgrac'd me, and hind'red me half a million; laugh'd at my losses, mock'd at my gains, scorn'd my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what 's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me, I will execute, and it shall go hard but I will better the instruction.

*Enter a* Servant.

*Serv.* Gentlemen, my master Antonio is at his house and desires to speak with you both.

*Salar.* We have been up and down to seek him.

*Enter* TUBAL.

*Salan.* Here comes another of the tribe: a third cannot be match'd, unless the Devil himself turn Jew.

[*Exeunt Salan., Salar., and Servant.*

*Shy.* How now, Tubal! what news from Genoa? hast thou found my daughter?

*Tub.* I often came where I did hear of her, but cannot find her.

*Shy.* Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hears'd at my foot, and the ducats in her coffin! No news of them? Why, so: and I know not what 's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no re-

venge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding.

*Tub.* Yes, other men have ill luck too: Antonio, as I heard in Genoa, —

*Shy.* What, what, what? ill luck, ill luck?

*Tub.* Hath an argosy cast away, coming from Tripolis.

*Shy.* I thank God, I thank God. Is 't true, is 't true?

*Tub.* I spoke with some of the sailors that escap'd the wrack.

*Shy.* I thank thee, good Tubal: good news, good news! ha, ha! where? in Genoa?

*Tub.* Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

*Shy.* Thou stick'st a dagger in me: I shall never see my gold again: fourscore ducats at a sitting! fourscore ducats!

*Tub.* There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

*Shy.* I am very glad of it: I 'll plague him; I 'll torture him: I am glad of it.

*Tub.* One of them showed me a ring that he had of your daughter for a monkey.

*Shy.* Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was a bachelor: I would not have given it for a wilderness of monkeys.

*Tub.* But Antonio is certainly undone.

*Shy.* Nay, that 's true, that 's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal.

[*Exeunt*

Scene II. *Belmont. A room in* Portia's *house.*

*Enter* Bassanio, Portia, Gratiano, Nerissa, *and* Attendants.

*Por.* I pray you, tarry: pause a day or two
Before you hazard; for, in choosing wrong,
I lose your company: therefore forbear awhile.
There 's something tells me, but it is not love,
I would not lose you; and you know yourself,
Hate counsels not in such a quality.
But lest you should not understand me well, —
And yet a maiden hath no tongue but thought, —
I would detain you here some month or two
Before you venture for me. I could teach you
How to choose right, but I am then forsworn;
So will I never be: so may you miss me;
But if you do, you 'll make me wish a sin,
That I had been forsworn. Beshrew your eyes,

They have o'erlook'd me and divided me;
One half of me is yours, the other half yours,
Mine own, I would say; but if mine, then yours,
And so all yours. O, these naughty times
Put bars between the owners and their rights!
And so, though yours, not yours. Prove it so,
Let fortune go to hell for it, not I.
I speak too long; but 't is to piece the time,
To eke it and to draw it out in length,
To stay you from election.
*Bass.* Let me choose;
For as I am, I live upon the rack.
*Por.* Upon the rack, Bassanio! then confess
What treason there is mingled with your love.
*Bass.* None but that ugly treason of mistrust,
Which makes me fear the enjoying of my love:
There may as well be amity and life
'Tween snow and fire, as treason and my love.
*Por.* Ay, but I fear you speak upon the rack,
Where men enforced do speak anything.
*Bass.* Promise me life, and I 'll confess the truth.
*Por.* Well then, confess and live.
*Bass.* Confess and love
Had been the very sum of my confession;
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.
*Por* Away, then! I am lock'd in one of them:
If you do love me, you will find me out.
Nerissa and the rest, stand all aloof.
Let music sound while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in music: that the comparison
May stand more proper, my eye shall be the stream
And watery death-bed for him. He may win;
And what is music then? Then music is
Even as the flourish when true subjects bow
To a new-crowned monarch: such it is
As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear
And summon him to marriage. Now he goes,
With no less presence, but with much more love,
Than young Alcides, when he did redeem

15 *o'erlook'd* = bewitched.
22 *piece*. The old editions have *peize*, which may be the true reading, in the sense weigh down, and so, delay.
50 *Alcides* = Heracles (Hercules), who saved Hesione from the death described.

The virgin tribute paid by howling Troy
To the sea-monster: I stand for sacrifice;
The rest aloof are the Dardanian wives,
With bleared visages, come forth to view
The issue of the exploit. Go, Hercules!
Live thou, I live: with much much more dismay
I view the fight than thou that mak'st the fray.

*Music, whilst* Bassanio *comments on the caskets to himself.*

Song.

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.
It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell:
I'll begin it, — Ding, dong, bell.
*All.* Ding, dong, bell.

*Bass.* So may the outward shows be least themselves:
The world is still deceiv'd with ornament.
In law, what plea so tainted and corrupt
But, being season'd with a gracious voice,
Obscures the show of evil? In religion,
What damned error, but some sober brow
Will bless it and approve it with a text,
Hiding the grossness with fair ornament?
There is no vice so simple but assumes
Some mark of virtue on his outward parts:
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward search'd, have livers white as milk;
And these assume but valour's excrement
To render them redoubted! Look on beauty,
And you shall see 't is purchas'd by the weight;
Which therein works a miracle in nature,
Making them lightest that wear most of it:
So are those crisped snaky golden locks
Which make such wanton gambols with the wind,
Upon supposed fairness, often known
To be the dowry of a second head,
The skull that bred them in the sepulchre.
Thus ornament is but the guiled shore
To a most dangerous sea; the beauteous scarf

[68] *fancy* = love.
[87] *excrement.* The hair and the nails are excrements.

Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on
To entrap the wisest. Therefore, thou gaudy gold,
Hard food for Midas, I will none of thee;
Nor none of thee, thou pale and common drudge
'Tween man and man: but thou, thou meagre lead,
Which rather threat'nest than dost promise aught,
Thy paleness moves me more than eloquence;
And here choose I: joy be the consequence!

*Por.* [*Aside.*] How all the other passions fleet to air,
As doubtful thoughts, and rash-embrac'd despair,
And shuddering fear, and green-eyed jealousy!
O love,
Be moderate; allay thy ecstasy;
In measure rein thy joy; scant this excess.
I feel too much thy blessing: make it less,
For fear I surfeit.

*Bass.* What find I here? [*Opening the leaden casket.*
Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are sever'd lips,
Parted with sugar breath: so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter plays the spider and hath woven
A golden mesh to entrap the hearts of men
Faster than gnats in cobwebs: but her eyes, —
How could he see to do them? having made one,
Methinks it should have power to steal both his
And leave itself unfurnish'd. Yet look, how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here 's the scroll,
The continent and summary of my fortune.

[*Reads.*] You that choose not by the view,
Chance as fair and choose as true!
Since this fortune falls to you,
Be content and seek no new.
If you be well pleas'd with this
And hold your fortune for your bliss,
Turn you where your lady is
And claim her with a loving kiss.

A gentle scroll. Fair lady, by your leave;
I come by note, to give and to receive.

[99] *Indian beauty:* that is, one with thick lips and a black skin.
[102] *food for Midas.* Midas obtained as a boon that all that he should touch should turn to gold; and his food did so.

Like one of two contending in a prize,
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or no;
So, thrice-fair lady, stand I, even so;
As doubtful whether what I see be true,
Until confirm'd, sign'd, ratified by you.

*Por.* You see me, Lord Bassanio, where I stand,
Such as I am: though for myself alone
I would not be ambitious in my wish,
To wish myself much better; yet, for you
I would be trebled twenty times myself;
A thousand times more fair, ten thousand times
More rich:
That only to stand high in your account,
I might in virtues, beauties, livings, friends,
Exceed account. But the full sum of me
Is sum of nothing; which, to term in gross,
Is an unlesson'd girl, unschool'd, unpractis'd;
Happy in this, she is not yet so old
But she may learn; happier than this,
She is not bred so dull but she can learn;
Happiest of all is that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted: but now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants and this same myself
Are yours, my lord: I give them with this ring;
Which when you part from, lose, or give away,
Let it presage the ruin of your love
And be my vantage to exclaim on you.

*Bass.* Madam, you have bereft me of all words,
Only my blood speaks to you in my veins;
And there is such confusion in my powers,
As, after some oration fairly spoke
By a beloved prince, there doth appear
Among the buzzing pleased multitude;
Where every something, being blent together,
Turns to a wild of nothing, save of joy,
Express'd and not express'd. But when this ring
Parts from this finger, then parts life from hence:
O, then be bold to say Bassanio 's dead!

*Ner.* My lord and lady, it is now our time,
That have stood by and seen our wishes prosper,
To cry, good joy: good joy, my lord and lady!
*Gra.* My Lord Bassanio and my gentle lady,
I wish you all the joy that you can wish;
For I am sure you can wish none from me:
And when your honours mean to solemnize
The bargain of your faith, I do beseech you,
Even at that time I may be married too.
*Bass.* With all my heart, so thou canst get a wife.
*Gra.* I thank your lordship, you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You lov'd, I lov'd for intermission.
No more pertains to me, my lord, than you.
Your fortune stood upon the casket there,
And so did mine too, as the matter falls;
For wooing here until I sweat again,
And swearing till my very roof was dry
With oaths of love, at last, if promise last,
I got a promise of this fair one here
To have her love, provided that your fortune
Achiev'd her mistress.
*Por.* Is this true, Nerissa?
*Ner.* Madam, it is, so you stand pleas'd withal.
*Bass.* And do you, Gratiano, mean good faith?
*Gra.* Yes, faith, my lord.
*Bass.* Our feast shall be much honour'd in your marriage.
*Gra.* We 'll play with them the first boy for a thousand ducats.
*Ner.* What, and stake down?
*Gra.* No; we shall ne'er win at that sport, and stake down.
But who comes here? Lorenzo and his infidel?
What, and my old Venetian friend Salerio?

*Enter* Lorenzo, Jessica, *and* Salerio, *a messenger from Venice.*

*Bass.* Lorenzo and Salerio, welcome hither;
If that the youth of my new interest here
Have power to bid you welcome. By your leave,
I bid my very friends and countrymen,
Sweet Portia, welcome.
*Por.* So do I, my lord:
They are entirely welcome.
*Lor.* I thank your honour. For my part, my lord,
My purpose was not to have seen you here;

200 *the maid.* Nerissa was not a housemaid, or even a waiting-maid, in the modern sense, but a gentlewoman, perhaps as well born, although not so rich, as Portia.

But meeting with Salerio by the way,
He did intreat me, past all saying nay,
To come with him along.
*Saler.* I did, my lord;
And I have reason for it. Signior Antonio
Commends him to you. [*Gives Bassanio a letter.*
*Bass.* Ere I ope his letter,
I pray you, tell me how my good friend doth.
*Saler.* Not sick, my lord, unless it be in mind;
Nor well, unless in mind: his letter there
Will show you his estate.
*Gra.* Nerissa, cheer yon stranger; bid her welcome.
Your hand, Salerio: what 's the news from Venice?
How doth that royal merchant, good Antonio?
I know he will be glad of our success;
We are the Jasons, we have won the fleece.
*Saler.* I would you had won the fleece that he hath lost.
*Por.* There are some shrewd contents in yon same paper,
That steals the colour from Bassanio's cheek:
Some dear friend dead; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse!
With leave, Bassanio; I am half yourself,
And I must freely have the half of anything
That this same paper brings you.
*Bass.* O sweet Portia,
Here are a few of the unpleasant'st words
Than ever blotted paper! Gentle lady,
When I did first impart my love to you,
I freely told you, all the wealth I had
Ran in my veins; I was a gentleman:
And then I told you true: and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you
My state was nothing, I should then have told you
That I was worse than nothing; for, indeed,
I have engag'd myself to a dear friend,
Engag'd my friend to his mere enemy,
To feed my means. Here is a letter, lady;
The paper as the body of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Salerio?

240 *royal merchant*: a term applied to the great merchant, Sir Thomas Gresham, not because of his wealth but because he was the agent of English sovereigns.

242 *Jasons* Jason was a scoundrel adventurer, fabled to have sought a golden fleece in possession of the king of Colchis, which he obtained through the love of the king's daughter Medea, whom, and the two children that she bore him, he deserted.

Have all his ventures fail'd? What, not one hit?
From Tripolis, from Mexico, and England,
From Lisbon, Barbary and India?
And not one vessel 'scape the dreadful touch
Of merchant-marring rocks?
*Saler.* Not one, my lord.
Besides, it should appear, that if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature, that did bear the shape of man,
So keen and greedy to confound a man:
He plies the Duke at morning and at night,
And doth impeach the freedom of the state,
If they deny him justice: twenty merchants,
The Duke himself, and the magnificoes
Of greatest port, have all persuaded with him;
But none can drive him from the envious plea
Of forfeiture, of justice and his bond.
*Jes.* When I was with him I have heard him swear
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him: and I know, my lord,
If law, authority and power deny not,
It will go hard with poor Antonio.
*Por.* Is it your dear friend that is thus in trouble?
*Bass.* The dearest friend to me, the kindest man,
The best-condition'd and unwearied spirit
In doing courtesies, and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy.
*Por.* What sum owes he the Jew?
*Bass.* For me three thousand ducats.
*Por.* What, no more?
Pay him six thousand, and deface the bond;
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.
First go with me to church and call me wife,
And then away to Venice to your friend;
For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over:

294 *and unwearied:* should be unweariedest; but for that S. cared little.
303 *hair:* has the quantity of a dissyllable.
308 *twenty times over.* In her enthusiasm and her love, Portia talks largely. In S.'s time, 60,000 ducats were equal to at least one million of dollars now.

When it is paid, bring your true friend along.
My maid Nerissa and myself meantime
Will live as maids and widows. Come, away!
For you shall hence upon your wedding-day:
Bid your friends welcome, show a merry cheer:
Since you are dear bought, I will love you dear.
But let us hear the letter of your friend.

*Bass.* [*Reads.*] Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit; and since in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death. Notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter.

*Por.* O love, dispatch all business, and be gone!
*Bass.* Since I have your good leave to go away,
I will make haste: but, till I come again,
No bed shall e'er be guilty of my stay,
No rest be interposer 'twixt us twain. [*Exeunt.*

## SCENE III. *Venice. A street.*

*Enter* SHYLOCK, SALARINO, ANTONIO, *and* Gaoler.

*Shy.* Gaoler, look to him: tell not me of mercy;
This is the fool that lent out money gratis:
Gaoler, look to him.
*Ant.* Hear me yet, good Shylock.
*Shy.* I 'll have my bond; speak not against my bond:
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause;
But, since I am a dog, beware my fangs:
The Duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.
*Ant.* I pray thee, hear me speak.
*Shy.* I 'll have my bond; I will not hear thee speak:
I 'll have my bond; and therefore speak no more.
I 'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I 'll have no speaking: I will have my bond. [*Exit.*
*Salar.* It is the most impenetrable cur
That ever kept with men.
*Ant.* Let him alone:
I 'll follow him no more with bootless prayers.

313 *cheer* = countenance.
319 *between you and I.* If S. had been writing carefully, he would have written *you and me.*
9 *fond* = foolishly blind.

He seeks my life; his reason well I know:
I oft deliver'd from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.
*Salar.* I am sure the Duke
Will never grant this forfeiture to hold.
*Ant.* The Duke cannot deny the course of law:
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of his state;
Since that the trade and profit of the city
Consisteth of all nations. Therefore, go:
These griefs and losses have so bated me,
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor.
Well, gaoler, on. Pray God, Bassanio come
To see me pay his debt, and then I care not! [*Exeunt.*

## Scene IV. *Belmont. A room in* Portia's *house.*

*Enter* Portia, Nerissa, Lorenzo, Jessica, *and* Balthasar.

*Lor.* Madam, although I speak it in your presence,
You have a noble and a true conceit
Of god-like amity; which appears most strongly
In bearing thus the absence of your lord.
But if you knew to whom you show this honour,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know you would be prouder of the work
Than customary bounty can enforce you.
*Por.* I never did repent for doing good,
Nor shall not now: for in companions
That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion
Of lineaments, of manners and of spirit;
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,
How little is the cost I have bestow'd
In purchasing the semblance of my soul
From out the state of hellish misery!
This comes too near the praising of myself;
Therefore no more of it: hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house

Until my lord's return: for mine own part,
I have toward heaven breath'd a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return:
There is a monastery two miles off;
And there will we abide. I do desire you
Not to deny this imposition;
The which my love and some necessity
Now lays upon you.
*Lor.* Madam, with all my heart;
I shall obey you in all fair commands.
*Por.* My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.
And so farewell, till we shall meet again.
*Lor.* Fair thoughts and happy hours attend on you!
*Jes.* I wish your ladyship all heart's content.
*Por.* I thank you for your wish, and am well pleas'd
To wish it back on you: fare you well, Jessica.
[*Exeunt Jessica and Lorenzo.*
Now, Balthasar,
As I have ever found thee honest-true,
So let me find thee still. Take this same letter,
And use thou all the endeavour of a man
In speed to Padua: see thou render this
Into my cousin's hand, Doctor Bellario;
And, look, what notes and garments he doth give thee,
Bring them, I pray thee, with imagined speed
Unto the traject, to the common ferry[53]
Which trades to Venice. Waste no time in words,
But get thee gone: I shall be there before thee.
*Balth.* Madam, I go with all convenient speed. [*Exit.*
*Por.* Come on, Nerissa; I have work in hand
That you yet know not of: we 'll see our husbands
Before they think of us.
*Ner.* Shall they see us?
*Por.* They shall, Nerissa; but in such a habit,
That they shall think we are accomplished
With that we lack. I 'll hold thee any wager,
When we are both accoutred like young men,
I 'll prove the prettier fellow of the two,
And wear my dagger with the braver grace,
And speak between the change of man and boy
With a reed voice, and turn two mincing steps

[53] *traject:* the ferries between Venice and the mainland were called *traghetti.*

Into a manly stride, and speak of frays
Like a fine bragging youth, and tell quaint lies,
How honourable ladies sought my love,
Which I denying, they fell sick and died;
I could not do withal; then I 'll repent,
And wish, for all that, that I had not kill'd them;
And twenty of these puny lies I 'll tell,
That men shall swear I have discontinu'd school
Above a twelvemonth. I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practise.

*Ner.* Why, shall we turn to men?

*Por.* Fie, what a question 's that,
If thou wert near a lewd interpreter!
But come, I 'll tell thee all my whole device
When I am in my coach, which stays for us
At the park gate; and therefore haste away,
For we must measure twenty miles to-day. [*Exeunt.*

## Scene V. *The same. A garden.*

*Enter* Launcelot *and* Jessica.

*Laun.* Yes, truly; for, look you, the sins of the father are to be laid upon the children: therefore, I promise ye, I fear you. I was always plain with you, and so now I speak my agitation of the matter: therefore be of good cheer, for truly I think you are damn'd. There is but one hope in it that can do you any good; and that is but a kind of bastard hope neither.

*Jes.* And what hope is that, I pray thee?

*Laun.* Marry, you may partly hope that your father got you not, that you are not the Jew's daughter.

*Jes.* That were a kind of bastard hope, indeed: so the sins of my mother should be visited upon me.

*Laun.* Truly then I fear you are damn'd both by father and mother: thus when I shun Scylla, your father, I fall into Charybdis, your mother: well, you are gone both ways.

*Jes.* I shall be sav'd by my husband; he hath made me a Christian.

*Laun.* Truly, the more to blame he: we were Christians enow before; e'en as many as could well live, one by another. This making of Christians will raise the price of hogs: if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

12 *I could not do withal* = I could not help it; with a hidden allusion in "withal."

*Enter Launcelot.* It may be of interest to remark that in the stage directions and most of the prefixes of the folio, Launcelot is called simply *Clown*.

2 *fear you* = fear for you.

13 *Scylla*, a rock, *Charybdis*, a whirlpool, near each other in the straits of Messina.

*Enter* LORENZO.

*Jes.* I 'll tell my husband, Launcelot, what you say: here he comes.

*Lor.* I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners.

*Jes.* Nay, you need not fear us, Lorenzo: Launcelot and I are out. He tel's me flatly, there is no mercy for me in heaven, because I am a Jew's daughter: and he says, you are no good member of the commonwealth, for in converting Jews to Christians, you raise the price of pork.

*Lor.* I shall answer that better to the commonwealth than you can the getting up of the negro's belly: the Moor is with child by you, Launcelot.

*Laun.* It is much that the Moor should be more than reason: but if she be less than an honest woman, she is indeed more than I took her for.

*Lor.* How every fool can play upon the word! I think the best grace of wit will shortly turn into silence, and discourse grow commendable in none only but parrots. Go in, sirrah; bid them prepare for dinner.

*Laun.* That is done, sir; they have all stomachs.

*Lor.* Goodly Lord, what a wit-snapper are you! then bid them prepare dinner.

*Laun.* That is done too, sir; only cover is the word.

*Lor.* Will you cover then, sir?

*Laun.* Not so, sir, neither; I know my duty.

*Lor.* Yet more quarrelling with occasion! Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning: go to thy fellows; bid them cover the table, serve in the meat, and we will come in to dinner.

*Laun.* For the table, sir, it shall be serv'd in; for the meat, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern. [*Exit.*

*Lor.* O dear discretion, how his words are suited!
The fool hath planted in his memory
An army of good words; and I do know
A many fools, that stand in better place,
Garnish'd like him, that for a tricksy word
Defy the matter. How cheer'st thou, Jessica?
And now, good sweet, say thy opinion,
How dost thou like the Lord Bassanio's wife?

*Jes.* Past all expressing. It is very meet
The Lord Bassanio live an upright life;
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;

And if on earth he do not mean it, it
Is reason he should never come to heaven.
Why, if two gods should play some heavenly match
And on the wager lay two earthly women,
And Portia one, there must be something else
Pawn'd with the other, for the poor rude world
Hath not her fellow.
*Lor.* Even such a husband
Hast thou of me as she is for a wife.
*Jes.* Nay, but ask my opinion too of that.
*Lor.* I will anon: first, let us go to dinner.
*Jes.* Nay, let me praise you while I have a stomach.
*Lor.* No, pray thee, let it serve for table-talk;
Then, howsoe'er thou speak'st, 'mong other things
I shall digest it.
*Jes.* Well, I 'll set you forth. [*Exeunt.*

## ACT IV.

### Scene I. *Venice. A court of justice.*

*Enter the* Duke, *the* Magnificoes, Antonio, Bassanio, Gratiano, Salerio, *and others.*

*Duke.* What, is Antonio here?
*Ant.* Ready, so please your grace.
*Duke.* I am sorry for thee: thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty
From any dram of mercy.
*Ant.* I have heard
Your grace hath ta'en great pains to qualify
His rigorous course; but since he stands obdurate
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am arm'd
To suffer, with a quietness of spirit,
The very tyranny and rage of his.
*Duke.* Go one, and call the Jew into the court.
*Saler.* He is ready at the door: he comes, my lord.

*Enter* Shylock.

*Duke.* Make room, and let him stand before our face.
Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act; and then 't is thought
Thou 'lt show thy mercy and remorse more strange

8 *obdurate*. S. generally accents the second syllable of this word.
10 *envy*: loosely used for hatred.
20 *remorse* = pity.

Than is thy strange apparent cruelty;
And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touch'd with human gentleness and love,
Forgive a moiety of the principal;
Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enow to press a royal merchant down
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never train'd
To offices of tender courtesy.
We all expect a gentle answer, Jew.

*Shy.* I have possess'd your grace of what I purpose;
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond:
If you deny it, let the danger light
Upon your charter and your city's freedom.
You 'll ask me, why I rather choose to have
A weight of carrion flesh than to receive
Three thousand ducats. I 'll not answer that;
But, say, it is my humour: is it answer'd?
What if my house be troubled with a rat
And I be pleas'd to give ten thousand ducats
To have it baned? What, are you answer'd yet?
Some men there are love not a gaping pig;
Some, that are mad if they behold a cat;
And others, when the bagpipe sings i' th' nose,
Cannot contain their urine: for affection,
Master of passion, sways it to the mood
Of what it likes or loathes. Now, for your answer:
As there is no firm reason to be render'd,
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a woollen bagpipe; but of force
Must yield to such inevitable shame
As to offend, himself being offended;
So can I give no reason, nor I will not,
More than a lodg'd hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answer'd?

*Bass.* This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.

*Shy.* I am not bound to please thee with my answers.

[39] *charter.* Shakespeare assumes for independent oligarchical Venice the relations and constitution of an English town.

*Bass.* Do all men kill the things they do not love?
*Shy.* Hates any man the thing he would not kill?
*Bass.* Every offence is not a hate at first.
*Shy.* What, wouldst thou have a serpent sting thee twice?
*Ant.* I pray you, think you question with the Jew:
You may as well go stand upon the beach
And bid the main flood bate his usual height;
You may as well use question with the wolf
Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops and to make no noise,
When they are fretted with the gusts of heaven;
You may as well do any thing most hard,
As seek to soften that — than which what 's harder? —
His Jewish heart: therefore, I do beseech you,
Make no more offers, use no farther means,
But with all brief and plain conveniency
Let me have judgement and the Jew his will.
*Bass.* For thy three thousand ducats here is six.
*Shy.* If every ducat in six thousand ducats
Were in six parts and every part a ducat,
I would not draw them; I would have my bond.
*Duke.* How shalt thou hope for mercy, rendering none?
*Shy.* What judgement shall I dread, doing no wrong?
You have among you many a purchas'd slave,
Which, like your asses and your dogs and mules,
You use in abject and in slavish parts,
Because you bought them: shall I say to you,
Let them be free, marry them to your heirs —
Why sweat they under burthens? — let their beds
Be made as soft as yours and let their palates
Be season'd with such viands? You will answer
The slaves are ours: so do I answer you:
The pound of flesh, which I demand of him,
Is dearly bought; 't is mine and I will have it.
If you deny me, fie upon your law!
There is no force in the decrees of Venice.
I stand for judgement: answer; shall I have it?
*Duke.* Upon my power I may dismiss this court,
Unless Bellario, a learned doctor,
Whom I have sent for to determine this,
Come here to-day.
*Saler.* My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.
*Duke.* Bring us the letters; call the messenger.

*Bass.* Good cheer, Antonio! What, man, courage yet!
The Jew shall have my flesh, blood, bones and all,
Ere thou shalt lose for me one drop of blood.
*Ant.* I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit
Drops earliest to the ground; and so let me:
You cannot better be employ'd, Bassanio,
Than to live still and write mine epitaph.

*Enter* Nerissa, *dressed like a lawyer's clerk.*

*Duke.* Came you from Padua, from Bellario?
*Ner.* From both, my lord. Bellario greets your grace. 120
[*Presenting a letter.*
*Bass.* Why dost thou whet thy knife so earnestly?
*Shy.* To cut the forfeiture from that bankrupt there.
*Gra.* Not on thy sole, but on thy soul, harsh Jew,
Thou mak'st thy knife keen; but no metal can,
No, not the hangman's axe, bear half the keenness
Of thy sharp envy. Can no prayers pierce thee?
*Shy.* No, none that thou hast wit enough to make.
*Gra.* O, be thou damn'd, inexecrable dog!
And for thy life let justice be accus'd.
Thou almost mak'st me waver in my faith 130
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men: thy currish spirit
Govern'd a wolf, who, hang'd for human slaughter,
Even from the gallows did his fell soul fleet,
And, whilst thou lay'st in thy unhallow'd dam,
Infus'd itself in thee; for thy desires
Are wolvish, bloody, starv'd and ravenous.
*Shy.* Till thou canst rail the seal from off my bond,
Thou but offend'st thy lungs to speak so loud: 140
Repair thy wit, good youth, or it will fall
To cureless ruin. I stand here for law.
*Duke.* This letter from Bellario doth commend
A young and learned doctor to our court.
Where is he?
*Ner.* He attendeth here hard by,
To know your answer, whether you 'll admit him.
*Duke.* With all my heart. Some three or four of you
Go give him courteous conduct to this place.
Meantime the court shall hear Bellario's letter. 149

*Clerk.* [*Reads.*] Your grace shall understand that at the receipt of your letter I am very sick: but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome; his name is Bal-

128 *inexecrable* = not to be enough execrated: but perhaps S. wrote *inexorable*.

thasar. I acquainted him with the cause in controversy between the Jew and Antonio the merchant: we turned o'er many books together: he is furnished with my opinion; which, bettered with his own learning, the greatness whereof I cannot enough commend, comes with him, at my importunity, to fill up your grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack a reverend estimation; for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

*Duke.* You hear the learn'd Bellario, what he writes:
And here, I take it, is the doctor come.

*Enter* Portia, *dressed like a Doctor of Laws.*

Give me your hand. Come you from old Bellario?
*Por.* I did, my lord.
*Duke.* You are welcome: take your place.
Are you acquainted with the difference
That holds this present question in the court?
*Por.* I am informed throughly of the cause.
Which is the merchant here, and which the Jew?
*Duke.* Antonio and old Shylock, both stand forth.
*Por.* Is your name Shylock?
*Shy.* Shylock is my name.
*Por.* Of a strange nature is the suit you follow;
Yet in such rule that the Venetian law
Cannot impugn you as you do proceed.
You stand within his danger, do you not?
*Ant.* Ay, so he says.
*Por.* Do you confess the bond?
*Ant.* I do.
*Por.* Then must the Jew be merciful.
*Shy.* On what compulsion must I? tell me that.
*Por.* The quality of mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest;
It blesseth him that gives and him that takes:
'T is mightiest in the mightiest: it becomes
The throned monarch better than his crown:
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above the sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us

174 *within his danger* = legally liable to his claim.

Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea;
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.
*Shy.* My deeds upon my head! I crave the law
The penalty and forfeit of my bond.
*Por.* Is he not able to discharge the money?
*Bass.* Yes, here I tender it for him in the court;
Yea, twice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart:
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority:
To do a great right, do a little wrong,
And curb this cruel devil of his will.
*Por.* It must not be; there is no power in Venice
Can alter a decree established:
'T will be recorded for a precedent,
And many an error by the same example
Will rush into the state: it cannot be.
*Shy.* A Daniel come to judgement! yea, a Daniel!
O wise young judge, how I do honour thee!
*Por.* I pray you, let me look upon the bond.
*Shy.* Here 't is, most reverend doctor, here it is.
*Por.* Shylock, there 's thrice thy money offer'd thee.
*Shy.* An oath, an oath, I have an oath in heaven:
Shall I lay perjury upon my soul?
No, not for Venice.
*Por.* Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. Be merciful:
Take thrice thy money; bid me tear the bond.
*Shy.* When it is paid according to the tenour.
It doth appear you are a worthy judge;
You know the law, your exposition
Hath been most sound: I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgement: by my soul I swear
There is no power in the tongue of man
To alter me: I stay here on my bond.
*Ant.* Most heartily I do beseech the court
To give the judgement.

*Por.* Why then, thus it is:
You must prepare your bosom for his knife.
*Shy.* O noble judge! O excellent young man!
*Por.* For the intent and purpose of the law
Hath full relation to the penalty,
Which here appeareth due upon the bond.
*Shy.* 'T is very true: O wise and upright judge!
How much more elder art thou than thy looks!
*Por.* Therefore lay bare your bosom.
*Shy.* Ay, his breast:
So says the bond: doth it not, noble judge?
"Nearest his heart:" those are the very words.
*Por.* It is so. Are there balance here to weigh
The flesh?
*Shy.* I have them ready.
*Por.* Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.
*Shy.* Is it so nominated in the bond?
*Por.* It is not so express'd: but what of that?
'T were good you do so much for charity.
*Shy.* I cannot find it; 't is not in the bond.
*Por.* You, merchant, have you anything to say?
*Ant.* But little: I am arm'd and well prepar'd.
Give me your hand, Bassanio: fare you well!
Grieve not that I am fallen to this for you;
For herein Fortune shows herself more kind
Than is her custom. It is still her use
To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow
An age of poverty; from which lingering penance
Of such misery doth she cut me off.
Commend me to your honourable wife:
Tell her the process of Antonio's end;
Say how I lov'd you, speak me fair in death;
And, when the tale is told, bid her be judge
Whether Bassanio had not once a love.
Repent but you that you shall lose your friend,
And he repents not that he pays your debt;
For if the Jew do cut but deep enough,
I 'll pay it presently with all my heart.
*Bass.* Antonio, I am married to a wife
Which is as dear to me as life itself;
But life itself, my wife, and all the world,

245 *more elder.* Double comparatives and superlatives were commonly used in S.'s day.
249 *balance:* used as a plural in S.'s day.
272 *Repent but:* thus the quartos: the folio, repent *not*, which may be right.

Are not with me esteem'd above thy life:
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.
*Por.* Your wife would give you little thanks for that,
If she were by, to hear you make the offer.
*Gra.* I have a wife, whom, I protest, I love:
I would she were in heaven, so she could
Entreat some power to change this currish Jew.
*Ner.* 'T is well you offer it behind her back;
The wish would make else an unquiet house.
*Shy.* These be the Christian husbands. I have a daughter;
Would any of the stock of Barrabas
Had been her husband rather than a Christian! [*Aside.*
We trifle time: I pray thee, pursue sentence.
*Por.* A pound of that same merchant's flesh is thine:
The court awards it, and the law doth give it.
*Shy.* Most rightful judge!
*Por.* And you must cut this flesh from off his breast:
The law allows it, and the court awards it.
*Shy.* Most learned judge! A sentence! Come, prepare!
*Por.* Tarry a little; there is something else.
This bond doth give thee here no jot of blood;
The words expressly are "a pound of flesh:"
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice.
*Gra.* O upright judge! Mark, Jew: O learned judge!
*Shy.* Is that the law?
*Por.* Thyself shall see the act:
For, as thou urgest justice, be assur'd
Thou shalt have justice, more than thou desirest.
*Gra.* O learned judge! Mark, Jew: a learned judge!
*Shy.* I take this offer, then; pay the bond thrice
And let the Christian go.
*Bass.* Here is the money.
*Por.* Soft!
The Jew shall have all justice; soft! no haste:
He shall have nothing but the penalty.
*Gra.* O Jew! an upright judge, a learned judge!
*Por.* Therefore prepare thee to cut off the flesh.
Shed thou no blood, nor cut thou less nor more
But just a pound of flesh: if thou cut'st more
Or less than a just pound, be it but so much

314 *Soft* = stop; as we say, gently.

As makes it light or heavy in the substance,
Or the division of the twentieth part
Of one poor scruple, nay, if the scale do turn
But in the estimation of a hair,
Thou diest and all thy goods are confiscate.
*Gra.* A second Daniel, a Daniel, Jew!
Now, infidel, I have thee on the hip.
*Por.* Why doth the Jew pause? take thy forfeiture.
*Shy.* Give me my principal, and let me go.
*Bass.* I have it ready for thee; here it is.
*Por.* He hath refus'd it in the open court:
He shall have merely justice and his bond.
*Gra.* A Daniel, still say I, a second Daniel!
I thank thee, Jew, for teaching me that word.
*Shy.* Shall I not have barely my principal?
*Por.* Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.
*Shy.* Why, then the Devil give him good of it!
I 'll stay no longer question.
*Por.* Tarry, Jew:
The law hath yet another hold on you.
It is enacted in the laws of Venice,
If it be prov'd against an alien
That by direct or indirect attempts
He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the state;
And the offender's life lies in the mercy
Of the Duke only, 'gainst all other voice.
In which predicament, I say, thou stand'st;
For it appears, by manifest proceeding,
That indirectly, and directly too,
Thou hast contriv'd against the very life
Of the defendant; and thou hast incurr'd
The danger formerly by me rehears'd.
Down therefore and beg mercy of the Duke.
*Gra.* Beg that thou mayst have leave to hang thyself:
And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord;
Therefore thou must be hang'd at the state's charge.
*Duke.* That thou shalt see the difference of our spirits,
I pardon thee thy life before thou ask it:
For half thy wealth, it is Antonio's;

[326] *confiscate* = confiscated: a form of the preterite participle, common in certain verbs of Latin derivation in S.'s time.

The other half comes to the general state,
Which humbleness may drive unto a fine.
*Por.* Ay, for the state, not for Antonio.
*Shy.* Nay, take my life and all; pardon not that:
You take my house when you do take the prop
That doth sustain my house; you take my life
When you do take the means whereby I live.
*Por.* What mercy can you render him, Antonio?
*Gra.* A halter gratis; nothing else, for God's sake.
*Ant.* So please my lord the Duke and all the court
To quit the fine for one half of his goods,
I am content; so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter:
Two things provided more, that, for this favour,
He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possess'd,
Unto his son Lorenzo and his daughter.
*Duke.* He shall do this, or else I do recant
The pardon that I late pronounced here.
*Por.* Art thou contented, Jew? what dost thou say?
*Shy.* I am content.
*Por.* Clerk, draw a deed of gift.
*Shy.* I pray you, give me leave to go from hence;
I am not well: send the deed after me,
And I will sign it.
*Duke.* Get thee gone, but do it.
*Gra.* In christening shalt thou have two godfathers:
Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not the font. [*Exit Shylock.*
*Duke.* Sir, I entreat you home with me to dinner.
*Por.* I humbly do desire your grace of pardon:
I must away this night toward Padua,
And it is meet I presently set forth.
*Duke.* I am sorry that your leisure serves you not.
Antonio, gratify this gentleman;
For, in my mind, you are much bound to him.
[*Exeunt Duke and his train.*
*Bass.* Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted
Of grievous penalties; in lieu whereof,

383 *of all he dies possessed:* carelessly written for *possessed of.*
400 *gratify* = reward; a fee was called a gratification.
404 *in lieu* = in place, and so in recompense, reward.

Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.
*Ant.* And stand indebted, over and above,
In love and service to you evermore.
*Por.* He is well paid that is well satisfied;
And I, delivering you, am satisfied
And therein do account myself well paid:
My mind was never yet more mercenary.
I pray you, know me when we meet again:
I wish you well, and so I take my leave.
*Bass.* Dear sir, of force I must attempt you further:
Take some remembrance of us, as a tribute,
Not as a fee: grant me two things, I pray you,
Not to deny me, and to pardon me.
*Por.* You press me far, and therefore I will yield.
[*To Ant.*] Give me your gloves, I 'll wear them for your sake;
[*To Bass.*] And, for your love, I 'll take this ring from you:
Do not draw back your hand; I 'll take no more;
And you in love shall not deny me this.
*Bass.* This ring, good sir, alas, it is a trifle!
I will not shame myself to give you this.
*Por.* I will have nothing else but only this;
And now methinks I have a mind to it.
*Bass.* There 's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation:
Only for this, I pray you, pardon me.
*Por.* I see, sir, you are liberal in offers:
You taught me first to beg; and now methinks
You teach me how a beggar should be answer'd.
*Bass.* Good sir, this ring was given me by my wife;
And when she put it on, she made me vow
That I should neither sell nor give nor lose it.
*Por.* That 'scuse serves many men to save their gifts.
An if your wife be not a mad-woman,
And know how well I have deserv'd the ring,
She would not hold out enemy for ever,
For giving it to me. Well, peace be with you!

[*Exeunt Portia and Nerissa.*

*Ant.* My Lord Bassanio, let him have the ring:
Let his deservings and my love withal
Be valued against your wife's commandment.
*Bass.* Go, Gratiano, run and overtake him;
Give him the ring, and bring him, if thou canst,

406 *cope.* A strained use of the word in the sense of equal, and so, reward.
445 *Be valued.* The verse is perfect; *valued* is a trisyllable.

Unto Antonio's house: away! make haste. [*Exit Gratiano.*
Come, you and I will thither presently;
And in the morning early will we both
Fly toward Belmont: come, Antonio. [*Exeunt.*

### SCENE II. *The same. A street.*

*Enter* PORTIA *and* NERISSA

*Por.* Inquire the Jew's house out, give him this deed
And let him sign it: we 'll away to-night
And be a day before our husbands home:
This deed will be well welcome to Lorenzo.

*Enter* GRATIANO.

*Gra.* Fair sir, you are well o'erta'en:
My Lord Bassanio upon more advice
Hath sent you here this ring, and doth entreat
Your company at dinner.
*Por.* That cannot be:
His ring I do accept most thankfully:
And so, I pray you, tell him: furthermore,
I pray you, show my youth old Shylock's house.
*Gra.* That will I do.
*Ner.* Sir, I would speak with you.
[*Aside to Por.*] I 'll see if I can get my husband's ring,
Which I did make him swear to keep for ever.
*Por.* [*Aside to Ner.*] Thou mayst, I warrant. We shall have old swearing
That they did give the rings away to men;
But we 'll outface them, and outswear them too.
[*Aloud.*] Away! make haste: thou know'st where I will tarry.
*Ner.* Come, good sir, will you show me to this house? [*Exeunt.*

## ACT V.

### SCENE I. *Belmont. Avenue to* PORTIA'S *house.*

*Enter* LORENZO *and* JESSICA.

*Lor.* The moon shines bright: in such a night as this,
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus methinks mounted the Trojan walls
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

15 *old:* used with intensifying force, as, indeed, sometimes nowadays.
4 *Troilus — Cressid:* for Shakespeare's version of the story of these lovers, told in English first by Chaucer, see the drama that bears their names *Trojan:* printed *Troyan* in the old copies; but *j* was pronounced like *y*.

*Jes.* In such a night
Did Thisbe fearfully o'ertrip the dew
And saw the lion's shadow ere himself
And ran dismay'd away.
*Lor.* In such a night
Stood Dido with a willow in her hand
Upon the wild sea banks and waft her love
To come again to Carthage.
*Jes.* In such a night
Medea gather'd the enchanted herbs
That did renew old Æson.
*Lor.* In such a night
Did Jessica steal from the wealthy Jew
And with an unthrift love did run from Venice
As far as Belmont.
*Jes.* In such a night
Did young Lorenzo swear he lov'd her well,
Stealing her soul with many vows of faith
And ne'er a true one.
*Lor.* In such a night
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.
*Jes.* I would out-night you, did no body come;
But, hark, I hear the footing of a man.

*Enter* Stephano.

*Lor.* Who comes so fast in silence of the night?
*Steph.* A friend.
*Lor.* A friend! what friend? your name, I pray you, friend?
*Steph.* Stephano is my name; and I bring word
My mistress will before the break of day
Be here at Belmont: she doth stray about
By holy crosses, where she kneels and prays
For happy wedlock hours.
*Lor.* Who comes with her?
*Steph.* None but a holy hermit and her maid.
I pray you, is my master yet return'd?
*Lor.* He is not, nor we have not heard from him.
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

*Enter* Launcelot.

*Laun.* Sola, sola! wo ha, ho! sola, sola!
*Lor.* Who calls?

[7] *Thisbe:* see the last act of *A Midsummer-Night's Dream*
[10] *Dido:* the story of this widow, who loved Æneas, and was deserted by him at divine command, and who thereupon put an end to her life, forms an important part of Vergil's *Æneid*
[11] *waft* = wafted.

*Laun.* Sola! did you see Master Lorenzo? Master Lorenzo, sola, sola!

*Lor.* Leave hollaing, man: here.

*Laun.* Sola! where? where?

*Lor.* Here.

*Laun.* Tell him there 's a post come from my master, with his horn full of good news: my master will be here ere morning. [*Exit.*

*Lor.* Sweet soul, let 's in, and there expect their coming.
And yet no matter: why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air. [*Exit Stephano.*
How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There 's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

*Enter* Musicians.

Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear
And draw her home with music. [*Music.*

*Jes.* I am never merry when I hear sweet music.

*Lor.* The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music: therefore the poet
Did feign that Orpheus drew trees, stones and floods;
Since nought so stockish, hard and full of rage,
But music for the time doth change his nature.

58 *patines* = small circular pieces of metal.
60 *like an angel sings:* this exquisitely beautiful passage has its spring in the absurd notion of the harmony of the spheres.
61 *cherubins:* the old form of the word, from the Italian *cherubino*.
76 *mutual:* incorrectly used for common.

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils:
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.

*Enter* Portia *and* Nerissa.

*Por.* That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.
*Ner.* When the moon shone, we did not see the candle.
*Por.* So doth the greater glory dim the less:
A substitute shines brightly as a king
Until a king be by; and then his state
Empties itself, as doth an inland brook
Into the main of waters. Music! hark!
*Ner.* It is your music, madam, of the house.
*Por.* Nothing is good, I see, without respect:
Methinks it sounds much sweeter than by day.
*Ner.* Silence bestows that virtue on it, madam.
*Por.* The crow doth sing as sweetly as the lark
When neither is attended, and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awak'd. [*Music ceases.*
*Lor.* That is the voice,
Or I am much deceiv'd, of Portia.
*Por.* He knows me as the blind man knows the cuckoo,
By the bad voice.
*Lor.* Dear lady, welcome home.
*Por.* We have been praying for our husbands' healths,
Which speed, we hope, the better for our words.
Are they return'd?
*Lor.* Madam, they are not yet;
But there is come a messenger before,
To signify their coming.
*Por.* Go in, Nerissa;
Give order to my servants that they take
No note at all of our being absent hence;
Nor you, Lorenzo; Jessica, nor you. [*A tucket sounds.*

86 *Erebus:* the gloomy passage to Hades.
120 *tucket:* from the Italian *toccata*, and meaning properly a certain succession of notes, but here misused to mean a sort of trumpet.

*Lor.* Your husband is at hand; I hear his trumpet:
We are no tell-tales, madam; fear you not.
*Por.* This night methinks is but the daylight sick;
It looks a little paler: 't is a day,
Such as the day is when the sun is hid.

*Enter* BASSANIO, ANTONIO, GRATIANO, *and their followers.*

*Bass.* We should hold day with the Antipodes,
If you would walk in absence of the sun.
*Por.* Let me give light, but let me not be light;
For a light wife doth make a heavy husband,
And never be Bassanio so for me:
But God sort all! You are welcome home, my lord.
*Bass.* I thank you, madam. Give welcome to my friend.
This is the man: this is Antonio,
To whom I am so infinitely bound.
*Por.* You should in all sense be much bound to him,
For, as I hear, he was much bound for you.
*Ant.* No more than I am well acquitted of.
*Por.* Sir, you are very welcome to our house:
It must appear in other ways than words,
Therefore I scant this breathing courtesy.
*Gra.* [*To Ner.*] By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk:
Would he were gelt that had it, for my part,
Since you do take it, love, so much at heart.
*Por.* A quarrel, ho, already! what 's the matter?
*Gra.* About a hoop of gold, a paltry ring
That she did give me, whose posy was
For all the world like cutler's poetry
Upon a knife, "Love me, and leave me not."
*Ner.* What talk you of the posy or the value?
You swore to me, when I did give it you,
That you would wear it till your hour of death,
And that it should lie with you in your grave.
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it.
Gave it a judge's clerk! no, God 's my judge,
The clerk will ne'er wear hair on 's face that had it.
*Gra.* He will, an if he live to be a man.
*Ner.* Ay, if a woman live to be a man.
*Gra.* Now, by this hand, I gave it to a youth,
A kind of boy, a little scrubbed boy,
No higher than thyself, the judge's clerk,

147 *posy* = poesy; applied to inscriptions on rings and other love tokens, which were generally in verse.
155 *respective* = respectful; that is, of his oath.

A prating boy, that begg'd it as a fee:
I could not for my heart deny it him.
*Por.* You were to blame, I must be plain with you,
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger
And so riveted with faith unto your flesh.
I gave my love a ring and made him swear
Never to part with it; and here he stands;
I dare be sworn for him he would not leave it
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief:
An 't were to me, I should be mad at it.
*Bass.* [*Aside.*] Why, I were best to cut my left hand off
And swear I lost the ring defending it.
*Gra.* My Lord Bassanio gave his ring away
Unto the judge that begg'd it, and indeed
Deserv'd it too; and then the boy, his clerk,
That took some pains in writing, he begg'd mine;
And neither man nor master would take aught
But the two rings.
*Por.* What ring gave you, my lord?
Not that, I hope, which you receiv'd of me.
*Bass.* If I could add a lie unto a fault,
I would deny it; but you see my finger
Hath not the ring upon it; it is gone.
*Por.* Even so void is your false heart of truth.
By heaven, I will ne'er come in your bed
Until I see the ring.
*Ner.* Nor I in yours
Till I again see mine.
*Bass.* Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When nought would be accepted but the ring,
You would abate the strength of your displeasure.
*Por.* If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honour to contain the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleas'd to have defended it
With any terms of zeal, wanted the modesty

204 *wanted the modesty to urge*, etc.: a very confused and heedlessly written sentence. The meaning, What man, etc., would have been so immodest as to importune you for the thing? etc.

To urge the thing held as a ceremony?
Nerissa teaches me what to believe:
I 'll die for 't but some woman had the ring.
*Bass.* No, by my honour, madam, by my soul,
No woman had it, but a civil doctor,
Which did refuse three thousand ducats of me
And begg'd the ring; the which I did deny him
And suffer'd him to go displeas'd away;
Even he that did uphold the very life
Of my dear friend. What should I say, sweet lady?
I was enforc'd to send it after him;
I was beset with shame and courtesy;
My honour would not let ingratitude
So much besmear it. Pardon me, good lady;
For, by these blessed candles of the night,
Had you been there, I think you would have begg'd
The ring of me to give the worthy doctor.
*Por.* Let not that doctor e'er come near my house:
Since he hath got the jewel that I lov'd,
And that which you did swear to keep for me,
I will become as liberal as you;
I 'll not deny him any thing I have,
No, not my body nor my husband's bed:
Know him I shall, I am well sure of it:
Lie not a night from home; watch me like Argus:
If you do not, if I be left alone,
Now, by mine honour, which is yet mine own,
I 'll have that doctor for my bedfellow.
*Ner.* And I his clerk; therefore be well advis'd
How you do leave me to mine own protection.
*Gra.* Well, do you so: let not me take him, then;
For if I do, I 'll mar the young clerk's pen.
*Ant.* I am the unhappy subject of these quarrels.
*Por.* Sir, grieve not you; you are welcome notwithstanding.
*Bass.* Portia, forgive me this enforced wrong;
And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself —
*Por.* Mark you but that!
In both my eyes he doubly sees himself;
In each eye, one: swear by your double self,
And there 's an oath of credit.
*Bass.* Nay, but hear me:
Pardon this fault, and by my soul I swear
I never more will break an oath with thee.

209 *a civil doctor* = a doctor of the civil law.

*Ant.* I once did lend my body for his wealth,
Which, but for him that had your husband's ring,
Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.
*Por.* Then you shall be his surety. Give him this
And bid him keep it better than the other.
*Ant.* Here, Lord Bassanio; swear to keep this ring.
*Bass.* By heaven, it is the same I gave the doctor!
*Por.* I had it of him: pardon me, Bassanio:
For, by this ring, the doctor lay with me.
*Ner.* And pardon me, my gentle Gratiano;
For that same scrubbed boy, the doctor's clerk,
In lieu of this last night did lie with me.
*Gra.* Why, this is like the mending of highways
In summer, where the ways are fair enough:
What, are we cuckolds ere we have deserv'd it?
*Por.* Speak not so grossly. You are all amaz'd:
Here is a letter; read it at your leisure;
It comes from Padua, from Bellario:
There you shall find that Portia was the doctor,
Nerissa there her clerk. Lorenzo here
Shall witness I set forth as soon as you
And even but now return'd; I have not yet
Enter'd my house. Antonio, you are welcome;
And I have better news in store for you
Than you expect. Unseal this letter soon:
There you shall find three of your argosies
Are richly come to harbour suddenly:
You shall not know by what strange accident
I chanced on this letter.
*Ant.* I am dumb.
*Bass.* Were you the doctor and I knew you not?
*Gra.* Were you the clerk that is to make me cuckold?
*Ner.* Ay, but the clerk that never means to do it,
Unless he live until he be a man.
*Bass.* Sweet doctor, you shall be my bedfellow:
When I am absent, then lie with my wife.
*Ant.* Sweet lady, you have given me life and living;
For here I read for certain that my ships
Are safely come to road.
*Por.* How now, Lorenzo!
My clerk hath some good comforts too for you.
*Ner.* Ay, and I 'll give them him without a fee.

248 *his wealth* = his well-being.
261 *In lieu of* = in consideration of, for this pledge.

There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possess'd of.
*Lor.* Fair ladies, you drop manna in the way
Of starved people.
*Por.* It is almost morning,
And yet I am sure you are not satisfied
Of these events at full. Let us go in;
And charge us there upon inter'gatories,
And we will answer all things faithfully.
*Gra.* Let it be so: the first inter'gatory
That my Nerissa shall be sworn on is,
Whether till the next night she had rather stay,
Or go to bed now, being two hours to day:
But were the day come, I should wish it dark,
That I were couching with the doctor's clerk.
Well, while I live I 'll fear no other thing
So sore as keeping safe Nerissa's ring. [*Exeunt.*

297 *inter'gatories.* Thus the word was pronounced in S.'s day. In the King's Bench a person in contempt is "charged upon interrogatories," and sworn to answer faithfully.

# AS YOU LIKE IT.

## INTRODUCTION.

THE story and the substance of this most delightful of comedies (for *The Merchant of Venice* treads somewhat closely upon the heels of tragedy, and *A Midsummer-Night's Dream* is rather a fantasy piece than a comedy) Shakespeare took from a tale called *Rosalind*, written by Thomas Lodge, and published A. D. 1590. The comedy is, in fact, a mere dramatization of the tale, — an adaptation it would now be called, — the personages, the incidents, most of the names, and even some of the language being found in Lodge's novel. The chief difference between the two — more remarkable, even, than that one is a tale and the other a drama — is that the ambitious tale is one of the dullest and dreariest of all the obscure literary performances that have come down to us from past ages, and the comedy, written as journey-work by a playwright to please a miscellaneous audience, is the one bright, immortal woodland poem of the world.

*As You Like It* was first printed in the folio of 1623; but the London Stationer's Register shows that it was about to be published in 1600. Not being mentioned by Meres in *Palladis Tamia*, it was therefore written between 1597 or 1598 and 1600; that is, about 1598 or 1599; the few months earlier or later that would carry it into the one year or the other being of little importance. The text of the folio is remarkably free from corruption.

The period of the action is quite indefinable. The scene seems French; and in Lodge's novel the father of Rosader (the Orlando of the comedy) is Sir John of Bordeaux. But, notwithstanding this, and although there was an Ardennes in France and an Arden in England, the Forest of Arden is neither in France nor in England, but wherever the reader may like to fancy it; and the story is one of any time between the days of Pharamond and Henri Quatre. This comedy is remarkable for the purely Shakespearean character of its thought and language from beginning to end. But there are a few unimportant passages which show traces of another hand; notably the part of Hymen, and his song in the fifth act.

## DRAMATIS PERSONÆ.

DUKE, *living in banishment.*
FREDERICK, *his brother, and usurper of his dominions.*
AMIENS, JAQUES, } *lords attending on the banished duke.*
LE BEAU, *a courtier attending upon Frederick.*
CHARLES, *wrestler to Frederick.*
OLIVER, JAQUES, ORLANDO, } *sons of Sir Rowland de Boys.*
ADAM, DENNIS, } *servants to Oliver.*
TOUCHSTONE, *a clown.*

SIR OLIVER MARTEXT, *a vicar.*
CORIN, SILVIUS, } *shepherds.*
WILLIAM, *a country fellow, in love with Audrey.*
*A person representing* Hymen.

ROSALIND, *daughter to the banished duke.*
CELIA, *daughter to Frederick.*
PHEBE, *a shepherdess.*
AUDREY, *a country wench.*

*Lords, pages, and attendants, etc.*

SCENE: Oliver's house; Duke Frederick's court; and the Forest of Arden.

# AS YOU LIKE IT.

## ACT I.

### Scene I. *Orchard of* Oliver's *house.*

*Enter* Orlando *and* Adam.

*Orl.* As I remember, Adam, it was upon this fashion; — bequeathed me by will but poor a thousand crowns, and, as thou say'st, charg'd my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hir'd: but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude: I will no longer endure it, though yet I know no wise remedy how to avoid it.

*Adam.* Yonder comes my master, your brother.

*Orl.* Go apart, Adam, and thou shalt hear how he will shake me up.

*Enter* Oliver.

*Oli.* Now, sir! what make you here?

*Orl.* Nothing: I am not taught to make any thing.

*Oli.* What mar you then, sir?

[2] *poor a thousand* = a poor thousand: a position of the adjective and the article hardly yet obsolete.
[5] *school* = college.
[10] *manage* = training.
[25] *what make you here?* = what do you? why are you here?

*Orl.* Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness. 29

*Oli.* Marry, sir, be better employed, and be naught awhile.

*Orl.* Shall I keep your hogs and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

*Oli.* Know you where you are, sir?

*Orl.* O, sir, very well: here in your orchard.

*Oli.* Know you before whom, sir?

*Orl.* Ay, better than him I am before knows me. I know you are my eldest brother; and, in the gentle condition of blood, you should so know me. The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me as you; albeit, I confess, your coming before me is nearer to his reverence.

*Oli.* What, boy! [*Strikes at him.*

*Orl.* Come, come, elder brother, you are too young in this. [*Takes him by the throat.*

*Oli.* Wilt thou lay hands on me, villain?

*Orl.* I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I would not take this hand from thy throat till this other had pull'd out thy tongue for saying so: thou hast rail'd on thyself. 51

*Adam.* Sweet masters, be patient: for your father's remembrance, be at accord.

*Oli.* Let me go, I say.

*Orl.* I will not, till I please: you shall hear me. My father charg'd you in his will to give me good education: you have train'd me like a peasant, obscuring and hiding from me all gentleman-like qualities. The spirit of my father grows strong in me, and I will no longer endure it: therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes. 62

*Oli.* And what wilt thou do, beg? when that is spent? Well, sir, get you in: I will not long be troubled with you; you shall have some part of your will: I pray you, leave me.

*Orl.* I will no further offend you than becomes me for my good.

*Oli.* Get you with him, you old dog.

[28] *Marry:* originally Mary; an oath by the Virgin.

[30] *and be naught awhile:* exactly correspondent to the modern "and be damned to you."

[37] *better than him*, etc. Mere heedless writing; not "Elizabethan grammar."

[46] *villain:* used in the double sense of serf and vile creature.

*Adam.* Is "old dog" my reward? Most true, I have lost my teeth in your service. God be with my old master! he would not have spoke such a word. [*Exeunt Orlando and Adam.*

*Oli.* Is it even so? begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns neither. Holla, Dennis!

*Enter* DENNIS.

*Den.* Calls your worship?

*Oli.* Was not Charles, the Duke's wrestler, here to speak with me?

*Den.* So please you, he is here at the door and importunes access to you.

*Oli.* Call him in. [*Exit Dennis.*] 'T will be a good way; and to-morrow the wrestling is. 81

*Enter* CHARLES.

*Cha.* Good morrow to your worship.

*Oli.* Good Monsieur Charles, what 's the new news at the new court?

*Cha.* There 's no news at the court, sir, but the old news: that is, the old Duke is banish'd by his younger brother the new Duke; and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new Duke; therefore he gives them good leave to wander.

*Oli.* Can you tell if Rosalind, the Duke's daughter, be banished with her father? 91

*Cha.* O, no; for the Duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle than his own daughter; and never two ladies loved as they do.

*Oli.* Where will the old Duke live?

*Cha.* They say he is already in the forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of England: they say many young gentlemen flock to him every day, and fleet the time carelessly, as they did in the golden world. 102

*Oli.* What, you wrestle to-morrow before the new Duke?

*Cha.* Marry, do I, sir; and I came to acquaint you with a matter. I am given, sir, secretly to understand that your younger brother Orlando hath a disposition to come in disguis'd against me to try a fall. To-morrow, sir, I wrestle for my credit; and he that escapes me without some broken limb shall acquit him well. Your brother is but young and tender; and,

[99] *a many:* a use of the article as if *many* were definite, like a hundred or a thousand; it is not quite obsolete.

[101] *fleet* = pass lightly over; possibly a trans'tive use of the old *fleet* = to move swiftly, but rather, I think, S. chose to use an adjective as if it were a verb.

for your love, I would be loath to foil him, as I must, for my own honour, if he come in: therefore, out of my love to you, I came hither to acquaint you withal, that either you might stay him from his intendment or brook such disgrace well as he shall run into, in that it is a thing of his own search and altogether against my will.

*Oli.* Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein, and have by underhand means laboured to dissuade him from it; but he is resolute. I 'll tell thee, Charles: it is the stubbornest young fellow of France, full of ambition, an envious emulator of every man's good parts, a secret and villanous contriver against me his natural brother: therefore use thy discretion; I had as lief thou didst break his neck as his finger. And thou wert best look to 't; for if thou dost him any slight disgrace or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee, and almost with tears I speak it, there is not one so young and so villanous this day living. I speak but brotherly of him; but should I anatomize him to thee as he is, I must blush and weep and thou must look pale and wonder. 132

*Cha.* I am heartily glad I came hither to you. If he come to-morrow, I 'll give him his payment. If ever he go alone again, I 'll never wrestle for prize more: and so God keep your worship!

*Oli.* Farewell, good Charles. [*Exit Charles.*] Now will I stir this gamester: I hope I shall see an end of him; for my soul, yet I know not why, hates nothing more than he. Yet he 's gentle, never school'd and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised: but it shall not be so long; this wrestler shall clear all: nothing remains but that I kindle the boy thither; which now I 'll go about. [*Exit.*

## Scene II. *Lawn before the* Duke's *palace.*

*Enter* Celia *and* Rosalind.

*Cel.* I pray thee, Rosalind, sweet my coz, be merry.

*Ros.* Dear Celia, I show more mirth than I am mistress of;

120 *it is the stubbornest.* This use of *it* for *he* or *she* implies great familiarity, but not necessarily detraction. It is still heard colloquially.

138 *gamester* = sporting man, player at games.

139 *than he:* heedlessly written for "than him."

145 *kindle* = warm up, incite.

and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure.

*Cel.* Herein I see thou lov'st me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the Duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine: so wouldst thou, if the truth of thy love to me were so righteously temper'd as mine is to thee.

*Ros.* Well, I will forget the condition of my estate, to rejoice in yours.

*Cel.* You know my father hath no child but I, nor none is like to have: and, truly, when he dies, thou shalt be his heir; for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will; and when I break that oath, let me turn monster. Therefore, my sweet Rose, my dear Rose, be merry.

*Ros.* From henceforth I will, coz, and devise sports. Let me see; what think you of falling in love?

*Cel.* Marry, I prithee, do, to make sport withal: but love no man in good earnest; nor no further in sport neither than with safety of a pure blush thou mayst in honour come off again.

*Ros.* What shall be our sport, then?

*Cel.* Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

*Ros.* I would we could do so, for her benefits are mightily misplaced; and the bountiful blind woman doth most mistake in her gifts to women.

*Cel.* 'T is true; for those that she makes fair she scarce makes honest, and those that she makes honest she makes very ill-favouredly.

*Ros.* Nay, now thou goest from Fortune's office to Nature's: Fortune reigns in gifts of the world, not in the lineaments of Nature.

*Enter* TOUCHSTONE.

*Cel.* No? when Nature hath made a fair creature, may she not by Fortune fall into the fire? Though Nature hath given us wit to flout at Fortune, hath not Fortune sent in this Fool to cut off the argument?

*Ros.* Indeed, there is Fortune too hard for Nature, when Fortune makes Nature's natural the cutter-off of Nature's wit.

*Cel.* Peradventure this is not Fortune's work neither, but Nature's; who perceiveth our natural wits too dull to reason of such goddesses and hath sent this natural for our whetstone; for

4 *learn*: loosely used in S 's day for "teach"
45 *natural* = fool.

always the dulness of the fool is the whetstone of the wits. How now, wit! whither wander you?

*Touch.* Mistress, you must come away to your father.

*Cel.* Were you made the messenger?

*Touch.* No, by mine honour; but I was bid to come for you.

*Ros.* Where learned you that oath, Fool?

*Touch.* Of a certain knight that swore by his honour they were good pancakes, and swore by his honour the mustard was naught: now I 'll stand to it, the pancakes were naught and the mustard was good, and yet was not the knight forsworn.

*Cel.* How prove you that, in the great heap of your knowledge?

*Ros.* Ay, marry, now unmuzzle your wisdom.

*Touch.* Stand you both forth now: stroke your chins, and swear by your beards that I am a knave.

*Cel.* By our beards, if we had them, thou art.

*Touch.* By my knavery, if I had it, then I were; but if you swear by that that is not, you are not forsworn: no more was this knight, swearing by his honour, for he never had any; or if he had, he had sworn it away before ever he saw those pancakes or that mustard.

*Cel.* Prithee, who is 't that thou mean'st?

*Touch.* One that old Frederick, your father, loves.

*Cel.* My father's love is enough to honour him: enough! speak no more of him; you 'll be whipp'd for taxation one of these days.

*Touch.* The more pity, that fools may not speak wisely what wise men do foolishly.

*Cel.* By my troth, thou sayest true; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show. Here comes Monsieur Le Beau.

*Ros.* With his mouth full of news.

*Cel.* Which he will put on us, as pigeons feed their young.

*Ros.* Then shall we be news-cramm'd.

*Cel.* All the better; we shall be the more marketable.

*Enter* Le Beau.

*Bon jour*, Monsieur Le Beau: what 's the news?

*Le Beau.* Fair princess, you have lost much good sport.

*Cel.* Sport! of what colour?

*Le Beau.* What colour, madam! how shall I answer you?

*Ros.* As wit and fortune will.

*Touch.* Or as the Destinies decree.

*Cel.* Well said: that was laid on with a trowel.

*Touch.* Nay, if I keep not my rank, —

69 *taxation* = censure, sarcasm.

86 *laid on with a trowel* = daubed on; as we still say of flattery.

*Ros.* Thou losest thy old smell.

*Le Beau.* You amaze me, ladies: I would have told you of good wrestling, which you have lost the sight of.

*Ros.* Yet tell us the manner of the wrestling.

*Le Beau.* I will tell you the beginning; and, if it please your ladyships, you may see the end; for the best is yet to do; and here, where you are, they are coming to perform it.

*Cel.* Well, the beginning, that is dead and buried.

*Le Beau.* There comes an old man and his three sons, —

*Cel.* I could match this beginning with an old tale.

*Le Beau.* Three proper young men, of excellent growth and presence.

*Ros.* With bills on their necks: Be it known unto all men by these presents.

*Le Beau.* The eldest of the three wrestled with Charles, the Duke's wrestler; which Charles in a moment threw him and broke three of his ribs, that there is little hope of life in him: so he served the second, and so the third. Yonder they lie; the poor old man, their father, making such pitiful dole over them that all the beholders take his part with weeping.

*Ros.* Alas!

*Touch.* But what is the sport, monsieur, that the ladies have lost?

*Le Beau.* Why, this that I speak of.

*Touch.* Thus men may grow wiser every day: it is the first time that ever I heard breaking of ribs was sport for ladies.

*Cel.* Or I, I promise thee.

*Ros.* But is there any else longs to see this broken music in his sides? is there yet another dotes upon rib-breaking? Shall we see this wrestling, cousin?

*Le Beau.* You must, if you stay here; for here is the place appointed for the wrestling, and they are ready to perform it.

*Cel.* Yonder, sure, they are coming: let us now stay and see it.

*Flourish. Enter* Duke Frederick, Lords, Orlando, Charles, *and* Attendants.

*Duke F.* Come on: since the youth will not be entreated, his own peril on his forwardness.

*Ros.* Is yonder the man?

*Le Beau.* Even he, madam.

*Cel.* Alas, he is too young! yet he looks successfully.

*Duke F.* How now, daughter and cousin! are you crept hither to see the wrestling?

*Ros.* Ay, my liege, so please you give us leave.

106 *dole* = dolour, expression of grief.
115 *broken music* = music in parts; hence whimsically applied to parted ribs

*Duke F.* You will take little delight in it, I can tell you; there is such odds in the man. In pity of the challenger's youth I would fain dissuade him, but he will not be entreated. Speak to him, ladies; see if you can move him.

*Cel.* Call him hither, good Monsieur Le Beau.

*Duke F.* Do so: I 'll not be by.

*Le Beau.* Monsieur the challenger, the princess calls for you.

*Orl.* I attend them with all respect and duty. 138

*Ros.* Young man, have you challeng'd Charles the wrestler?

*Orl.* No, fair princess; he is the general challenger: I come but in, as others do, to try with him the strength of my youth.

*Cel.* Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength: if you saw yourself with your eyes, or knew yourself with your judgement, the fear of your adventure would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace your own safety and give over this attempt.

*Ros.* Do, young sir; your reputation shall not therefore be misprised: we will make it our suit to the Duke that the wrestling might not go forward. 150

*Orl.* I beseech you, punish me not with your hard thoughts; wherein I confess me much guilty, to deny so fair and excellent ladies any thing. But let your fair eyes and gentle wishes go with me to my trial: wherein if I be foil'd, there is but one sham'd that was never gracious; if kill'd, but one dead that is willing to be so: I shall do my friends no wrong, for I have none to lament me; the world no injury, for in it I have nothing; only in the world I fill up a place, which may be better supplied when I have made it empty. 159

*Ros.* The little strength that I have, I would it were with you.

*Cel.* And mine, to eke out hers.

*Ros.* Fare you well: pray Heaven I be deceiv'd in you!

*Cel.* Your heart's desires be with you!

*Cha.* Come, where is this young gallant that is so desirous to lie with his mother earth?

*Orl.* Ready, sir; but his will hath in it a more modest working.

*Duke F.* You shall try but one fall. 169

*Cha.* No, I warrant your grace, you shall not entreat him to a second, that have so mightily persuaded him from a first.

*Orl.* An you mean to mock me after, you should not have mock'd me before: but come your ways.

*Ros.* Now Hercules be thy speed, young man!

138 *I attend them.* For Le Beau there was but one princess, for Orlando two; and although it was Celia who commanded his presence, Rosalind speaks first.

*Cel.* I would I were invisible, to catch the strong fellow by the leg. [*They wrestle.*

*Ros.* O excellent young man!

*Cel.* If I had a thunderbolt in mine eye, I can tell who should down. [*Shout. Charles is thrown.*

*Duke F.* No more, no more.

*Orl.* Yes, I beseech your grace: I am not yet well breath'd.

*Duke F.* How dost thou, Charles?

*Le Beau.* He cannot speak, my lord.

*Duke F.* Bear him away. What is thy name, young man?

*Orl.* Orlando, my liege; the youngest son of Sir Rowland de Boys.

*Duke F.* I would thou hadst been son to some man else:
The world esteem'd thy father honourable,
But I did find him still mine enemy:
Thou shouldst have better pleas'd me with this deed,
Hadst thou descended from another house.
But fare thee well; thou art a gallant youth:
I would thou hadst told me of another father.

[*Exeunt Duke Fred., train, and Le Beau.*

*Cel.* Were I my father, coz, would I do this?

*Orl.* I am more proud to be Sir Rowland's son,
His youngest son; and would not change that calling,
To be adopted heir to Frederick.

*Ros.* My father lov'd Sir Rowland as his soul,
And all the world was of my father's mind:
Had I before known this young man his son,
I should have given him tears unto entreaties,
Ere he should thus have ventur'd.

*Cel.* Gentle cousin,
Let us go thank him and encourage him:
My father's rough and envious disposition
Sticks me at heart. Sir, you have well deserv'd:
If you do keep your promises in love
But justly, as you have exceeded all promise,
Your mistress shall be happy.

*Ros.* Gentleman,

[*Giving him a chain from her neck.*

Wear this for me, one out of suits with fortune,
That could give more, but that her hand lacks means.
Shall we go, coz?

*Cel.* Ay. Fare you well, fair gentleman.

*Orl.* Can I not say, I thank you? My better parts
Are all thrown down, and that which here stands up
Is but a quintain, a mere lifeless block.

209 *out of suits* = one out of relation with Fortune, no longer suited to Fortune.

214 *quintain*: a wooden figure, sometimes in the form of a man, upon which young esquires practiced in their knightly training.

*Ros.* He calls us back: my pride fell with my fortunes;
I 'll ask him what he would. Did you call, sir?
Sir, you have wrestled well and overthrown
More than your enemies.
*Cel.* Will you go, coz?
*Ros.* Have with you. Fare you well. [*Exeunt Rosalind and Celia.*
*Orl.* What passion hangs these weights upon my tongue?
I cannot speak to her, yet she urg'd conference.
O poor Orlando, thou art overthrown!
Or Charles or something weaker masters thee.

*Re-enter* Le Beau.

*Le Beau.* Good sir, I do in friendship counsel you
To leave this place. Albeit you have deserv'd
High commendation, true applause and love,
Yet such is now the Duke's condition
That he misconstrues all that you have done.
The Duke is humorous; what he is indeed,
More suits you to conceive than I to speak of.
*Orl.* I thank you, sir: and, pray you, tell me this;
Which of the two was daughter of the Duke
That here was at the wrestling?
*Le Beau.* Neither his daughter, if we judge by manners;
But yet indeed the lesser is his daughter:
The other is daughter to the banish'd Duke,
And here detain'd by her usurping uncle,
To keep his daughter company; whose loves
Are dearer than the natural bond of sisters.
But I can tell you that of late this Duke
Hath ta'en displeasure 'gainst his gentle niece,
Grounded upon no other argument
But that the people praise her for her virtues
And pity her for her good father's sake;
And, on my life, his malice 'gainst the lady
Will suddenly break forth. Sir, fare you well:
Hereafter, in a better world than this,
I shall desire more love and knowledge of you.
*Orl.* I rest much bounden to you: fare you well.
[*Exit Le Beau.*
Thus must I from the smoke into the smother;
From tyrant duke unto a tyrant brother:
But heavenly Rosalind! [*Exit.*

[228] *misconstrues:* spelt in S.'s day, as it was pronounced, *misconster*, with the accent, of course, on the second syllable.

## SCENE III. *A room in the palace.*

*Enter* CELIA *and* ROSALIND.

*Cel.* Why, cousin! why, Rosalind! Cupid have mercy! not a word?

*Ros.* Not one to throw at a dog.

*Cel.* No, thy words are too precious to be cast away upon curs; throw some of them at me; come, lame me with reasons.

*Ros.* Then there were two cousins laid up; when the one should be lam'd with reasons and the other mad without any.

*Cel.* But is all this for your father?

*Ros.* No, some of it is for my father's child.
O, how full of briers is this working-day world! 10

*Cel.* They are but burs, cousin, thrown upon thee in holiday foolery: if we walk not in the trodden paths, our very petticoats will catch them.

*Ros.* I could shake them off my coat: these burs are in my heart.

*Cel.* Hem them away.

*Ros.* I would try, if I could cry "hem" and have him.

*Cel.* Come, come, wrestle with thy affections.

*Ros.* O, they take the part of a better wrestler than myself!

*Cel.* O, a good wish upon you! you will try in time, in despite of a fall. But, turning these jests out of service, let us talk in good earnest: is it possible, on such a sudden, you should fall into so strong a liking with old Sir Rowland's youngest son?

*Ros.* The Duke my father lov'd his father dearly.

*Cel.* Doth it therefore ensue that you should love his son dearly? By this kind of chase, I should hate him, for my father hated his father dearly; yet I hate not Orlando.

*Ros.* No, faith, hate him not, for my sake.

*Cel.* Why should I not? doth he not deserve well? 30

*Ros.* Let me love him for that, and do you love him because I do. Look, here comes the Duke.

*Cel.* With his eyes full of anger.

*Enter* DUKE FREDERICK, *with* Lords.

*Duke F.* Mistress, dispatch you with your safest haste
And get you from our court.

*Ros.* Me, uncle?

*Duke F.* You, cousin:
Within these ten days if that thou be'st found

9 *my father's child.* The folio, "my *childes father;*" which can be defended only by attributing to Rosalind a thought at once unnatural and over-subtle.

14 *my coat.* Rosalind means her outer coat, not her petticoat.

30 *deserve well:* that is, to be hated as the son of Sir Rowland de Boys.

35 *cousin:* customarily used in S.'s day for a kinsman or a kinswoman in any degree.

So near our public court as twenty miles,
Thou diest for it.
*Ros.* I do beseech your grace,
Let me the knowledge of my fault bear with me:
If with myself I hold intelligence
Or have acquaintance with mine own desires,
If that I do not dream or be not frantic, —
As I do trust I am not — then, dear uncle,
Never so much as in a thought unborn
Did I offend your highness.
*Duke F.* Thus do all traitors:
If their purgation did consist in words,
They are as innocent as grace itself:
Let it suffice thee that I trust thee not.
*Ros.* Yet your mistrust cannot make me a traitor:
Tell me whereon the likelihood depends.
*Duke F.* Thou art thy father's daughter: there 's enough.
*Ros.* So was I when your highness took his dukedom;
So was I when your highness banish'd him:
Treason is not inherited, my lord;
Or, if we did derive it from our friends,
What 's that to me? my father was no traitor:
Then, good my liege, mistake me not so much
To think my poverty is treacherous.
*Cel.* Dear sovereign, hear me speak.
*Duke F.* Ay, Celia; we stay'd her for your sake,
Else had she with her father rang'd along.
*Cel.* I did not then entreat to have her stay;
It was your pleasure and your own remorse:
I was too young that time to value her;
But now I know her: if she be a traitor,
Why so am I; we still have slept together,
Rose at an instant, learn'd, play'd, eat together,
And wheresoe'er we went, like Juno's swans,[68]
Still we went coupled and inseparable.
*Duke F.* She is too subtle for thee; and her smoothness,
Her very silence and her patience
Speak to the people, and they pity her.
Thou art a fool: she robs thee of thy name;
And thou wilt show more bright and seem more virtuous
When she is gone. Then open not thy lips:
Firm and irrevocable is my doom
Which I have pass'd upon her; she is banish'd.
*Cel.* Pronounce that sentence then on me, my liege:
I cannot live out of her company.

[68] *Juno's swans.* Juno drove peacocks, as S. learned before he wrote *The Tempest.*

*Duke F.* You are a fool. You, niece, provide yourself:
If you outstay the time, upon mine honour,
And in the greatness of my word, you die.

[*Exeunt Duke Frederick and Lords.*

*Cel.* O my poor Rosalind, whither wilt thou go?
Wilt thou change fathers? I will give thee mine.
I charge thee, be not thou more griev'd than I am.

*Ros.* I have more cause.

*Cel.* Thou hast not, cousin;
Prithee, be cheerful: know'st thou not, the Duke
Hath banish'd me, his daughter?

*Ros.* That he hath not.

*Cel.* No! hath not? Rosalind lacks then the love
Which teacheth thee that thou and I am one:
Shall we be sunder'd? shall we part, sweet girl?
No: let my father seek another heir.
Therefore devise with me how we may fly,
Whither to go and what to bear with us;
And do not seek to take your change upon you,
To bear your griefs yourself and leave me out;
For, by this heaven, now at our sorrows pale,
Say what thou canst, I 'll go along with thee.

*Ros.* Why, whither shall we go?

*Cel.* To seek my uncle in the forest of Arden.

*Ros.* Alas, what danger will it be to us,
Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.

*Cel.* I 'll put myself in poor and mean attire
And with a kind of umber smirch my face;
The like do you: so shall we pass along
And never stir assailants.

*Ros.* Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtle-axe upon my thigh,
A boar-spear in my hand; and — in my heart
Lie there what hidden woman's fear there will —
We 'll have a swashing and a martial outside,
As many other mannish cowards have
That do outface it with their semblances.

*Cel.* What shall I call thee when thou art a man?

*Ros.* I 'll have no worse a name than Jove's own page;
And therefore look you call me Ganymede.
But what will you be call'd?

90 *thou and I am:* a disagreement of words due to mere heedlessness.

108 *more than common tall.* S. found his tall heroine, with many other traits and incidents of his play, in the old tale.

109 *curtle-axe* = *courte lasse* (Fr.), cutlass.

*Cel.* Something that hath a reference to my state;
No longer Celia, but Aliena.
*Ros.* But, cousin, what if we assay'd to steal
The clownish Fool out of your father's court?
Would he not be a comfort to our travel?
*Cel.* He 'll go along o'er the wide world with me;
Leave me alone to woo him. Let 's away,
And get our jewels and our wealth together,
Devise the fittest time and safest way
To hide us from pursuit that will be made
After my flight. Now go we in content
To liberty and not to banishment. [*Exeunt.*

## ACT II.

### Scene I. *The forest of Arden.*

*Enter* Duke senior, Amiens, *and two or three* Lords, *like foresters.*

*Duke S.* Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The seasons' difference, as the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say
This is no flattery: these are counsellors
That feelingly persuade me what I am.
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones and good in every thing.
I would not change it.
*Ami.* Happy is your grace,
That can translate the stubbornness of fortune
Into so quiet and so sweet a style.
*Duke S.* Come, shall we go and kill us venison?
And yet it irks me the poor dappled fools,
Being native burghers of this desert city,
Should in their own confines with forked heads
Have their round haunches gor'd.

[1] *co-mates:* gross pleonasm; but S. cared little for that.
[14] *a precious jewel in his head:* an old superstition, which prevailed long even after S.'s day.

*First Lord.* Indeed, my lord,
The melancholy Jaques grieves at that,
And, in that kind, swears you do more usurp
Than doth your brother that hath banish'd you.
To-day my Lord of Amiens and myself
Did steal behind him as he lay along
Under an oak whose antique root peeps out
Upon the brook that brawls along this wood:
To the which place a poor sequester'd stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish; and indeed, my lord,
The wretched animal heav'd forth such groans
That their discharge did stretch his leathern coat
Almost to bursting, and the big round tears
Cours'd one another down his innocent nose
In piteous chase; and thus the hairy fool,
Much marked of the melancholy Jaques,
Stood on the extremest verge of the swift brook,
Augmenting it with tears.
*Duke S.* But what said Jaques?
Did he not moralize this spectacle?
*First Lord.* O, yes, into a thousand similes.
First, for his weeping into the needless stream;
"Poor deer," quoth he, "thou mak'st a testament
As worldlings do, giving thy sum of more
To that which had too much:" then, being there alone,
Left and abandon'd of his velvet friends,
"'T is right:" quoth he, "thus misery doth part
The flux of company:" anon a careless herd,
Full of the pasture, jumps along by him
And never stays to greet him; "Ay," quoth Jaques,
"Sweep on, you fat and greasy citizens;
'T is just the fashion: wherefore do you look
Upon that poor and broken bankrupt there?"
Thus most invectively he pierceth through
The body of the country, city, court,
Yea, and of this our life, swearing that we
Are mere usurpers, tyrants and what 's worse,
To fright the animals and to kill them up
In their assign'd and native dwelling-place.
*Duke S.* And did you leave him in this contemplation?
*Sec. Lord.* We did, my lord, weeping and commenting
Upon the sobbing deer.
*Duke S.* Show me the place:

31 *antique.* S. always accents this word on the first syllable.
46 *needless* = having no need of more water
63 *kill them up: up* used as in "eat up."

I love to cope him in these sullen fits,
For then he 's full of matter.
*First Lord.* I 'll bring you to him straight. [*Exeunt.*

## Scene II. *A room in the palace.*

*Enter* Duke Frederick, *with* Lords.

*Duke F.* Can it be possible that no man saw them?
It cannot be: some villains of my court
Are of consent and sufferance in this.
*First Lord.* I cannot hear of any that did see her.
The ladies, her attendants of her chamber,
Saw her a-bed, and in the morning early
They found the bed untreasur'd of their mistress.
*Sec. Lord.* My lord, the roynish clown, at whom so oft
Your grace was wont to laugh, is also missing.
Hisperia, the princess' gentlewoman,
Confesses that she secretly o'erheard
Your daughter and her cousin much commend
The parts and graces of the wrestler
That did but lately foil the sinewy Charles;
And she believes, wherever they are gone,
That youth is surely in their company.
*Duke F.* Send to his brother; fetch that gallant hither;
If he be absent, bring his brother to me;
I 'll make him find him: do this suddenly,
And let not search and inquisition quail
To bring again these foolish runaways. [*Exeunt.*

## Scene III. *Before* Oliver's *house.*

*Enter* Orlando *and* Adam, *meeting.*

*Orl.* Who 's there?
*Adam.* What, my young master? O my gentle master!
O my sweet master! O you memory
Of old Sir Rowland! why, what make you here?
Why are you virtuous? why do people love you?
And wherefore are you gentle, strong and valiant?
Why would you be so fond to overcome
The bonny priser of the humorous Duke?
Your praise is come too swiftly home before you.
Know you not, master, to some kind of men
Their graces serve them but as enemies?

67 *cope* = cope with.
2 *villains* = lower order of servants.
3 *roynish* = scurvy, low and rude.
4 *what make you* = what do you.
8 *priser* = prize-fighter. Perhaps we should read "*bony* priser." *humorous* = bad humored.

No more do yours: your virtues, gentle master,
Are sanctified and holy traitors to you.
O, what a world is this, when what is comely
Envenoms him that bears it!
*Orl.* Why, what 's the matter?
*Adam.* O unhappy youth!
Come not within these doors; within this roof
The enemy of all your graces lives:
Your brother — no, no brother; yet the son —
Yet not the son, I will not call him son
Of him I was about to call his father —
Hath heard your praises, and this night he means
To burn the lodging where you use to lie
And you within it: if he fail of that,
He will have other means to cut you off.
I overheard him and his practices.
This is no place; this house is but a butchery:
Abhor it, fear it, do not enter it.
*Orl.* Why, whither, Adam, wouldst thou have me go?
*Adam.* No matter whither, so you come not here.
*Orl.* What, wouldst thou have me go and beg my food?
Or with a base and boisterous sword enforce
A thievish living on the common road?
This I must do, or know not what to do:
Yet this I will not do, do how I can;
I rather will subject me to the malice
Of a diverted blood and bloody brother.
*Adam.* But do not so. I have five hundred crowns,
The thrifty hire I sav'd under your father,
Which I did store to be my foster-nurse
When service should in my old limbs lie lame,
And unregarded age in corners thrown:
Take that, and He that doth the ravens feed,
Yea, providently caters for the sparrow,
Be comfort to my age! Here is the gold;
All this I give you. Let me be your servant:
Though I look old, yet I am strong and lusty;
For in my youth I never did apply
Hot and rebellious liquors in my blood,
Nor did not with unbashful forehead woo

[12] *No more do yours:* heedless writing; a blunder based upon the unconscious assumption that the foregoing phrase sets forth (what it implies) that the virtues of some men do them no good: then, "No more do yours."

[26] *practices* = evil schemes.

[27] *no place* = no gentleman's residence. *Place* is still thus applied to many great houses in England.

[42] *in corners thrown.* *Be* is required before these words; but S. wrote his verse right on, careless of that.

[50] *Nor did not.* Double negation with strong affirmative sense was common in S.'s time.

The means of weakness and debility;
Therefore my age is as a lusty winter,
Frosty, but kindly: let me go with you;
I 'll do the service of a younger man
In all your business and necessities.

*Orl.* O good old man, how well in thee appears
The constant service of the antique world,
When service sweat for duty, not for meed!
Thou art not for the fashion of these times,
Where none will sweat but for promotion,
And having that, do choke their service up
Even with the having: it is not so with thee.
But, poor old man, thou prun'st a rotten tree,
That cannot so much as a blossom yield
In lieu of all thy pains and husbandry.
But come thy ways; we 'll go along together,
And ere we have thy youthful wages spent,
We 'll light upon some settled low content.

*Adam.* Master, go on, and I will follow thee,
To the last gasp, with truth and loyalty.
From seventeen years till now almost fourscore
Here lived I, but now live here no more.
At seventeen years many their fortunes seek;
But at fourscore it is too late a week:
Yet fortune cannot recompense me better
Than to die well and not my master's debtor. [*Exeunt.*

## Scene IV. *The forest of Arden.*

*Enter* Rosalind *as* Ganymede, Celia *as* Aliena, *and* Touchstone.

*Ros.* O Jupiter, how weary are my spirits!

*Touch.* I care not for my spirits, if my legs were not weary.

*Ros.* I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore courage, good Aliena!

*Cel.* I pray you, bear with me; I cannot go no further.

*Touch.* For my part, I had rather bear with you than bear you; yet I should bear no cross if I did bear you, for I think you have no money in your purse.

*Ros.* Well, this is the forest of Arden.

*Touch.* Ay, now am I in Arden; the more fool I; when I

65 *In lieu of* = in place of, and so, in return for.

74 *a week* = a period, a time, a day.

9 *no cross.* Certain coins showed a cross on one side; and hence money was called crosses.

11 *forest of Arden.* There was a Forest of Ardennes in the north of France, and a Forest of Arden in Warwickshire; but Rosalind was in neither.

was at home, I was in a better place: but travellers must be content.

*Ros.* Ay, be so, good Touchstone.

*Enter* CORIN *and* SILVIUS.

Look you, who comes here; a young man and an old in solemn talk.

*Cor.* That is the way to make her scorn you still.

*Sil.* O Corin, that thou knew'st how I do love her!

*Cor.* I partly guess; for I have lov'd ere now.

*Sil.* No, Corin, being old, thou canst not guess,
Though in thy youth thou wast as true a lover
As ever sigh'd upon a midnight pillow:
But if thy love were ever like to mine —
As sure I think did never man love so —
How many actions most ridiculous
Hast thou been drawn to by thy fantasy?

*Cor.* Into a thousand that I have forgotten.

*Sil.* O, thou didst then ne'er love so heartily!
If thou remember'st not the slightest folly
That ever love did make thee run into,
Thou hast not lov'd:
Or if thou hast not sat as I do now,
Wearying thy hearer in thy mistress' praise,
Thou hast not lov'd:
Or if thou hast not broke from company
Abruptly, as my passion now makes me,
Thou hast not lov'd.
O Phebe, Phebe, Phebe! [*Exit.*

*Ros.* Alas, poor shepherd! searching of thy wound,
I have by hard adventure found mine own.

*Touch.* And I mine. I remember, when I was in love I broke my sword upon a stone and bid him take that for coming a-night to Jane Smile; and I remember the kissing of her batler and the cow's dugs that her pretty chopp'd hands had milk'd; and I remember the wooing of a peascod instead of her, from whom I took two cods and, giving her them again, said with weeping tears "Wear these for my sake." We that are true lovers run into strange capers; but as all is mortal in nature, so is all nature in love mortal in folly.

*Ros.* Thou speakest wiser than thou art ware of.

*Touch.* Nay, I shall ne'er be ware of mine own wit till I break my shins against it.

*Ros.* Jove, Jove! this shepherd's passion
Is much upon my fashion.

45 *batler*: a small bat, used for beating and stirring clothes in the washing-tub.
48 *weeping tears*: a common phrase in S.'s time.

*Touch.* And mine; but it grows something stale with me.
*Cel.* I pray you, one of you question yond man
If he for gold will give us any food:
I faint almost to death.
*Touch.* Holla, you clown!
*Ros.* Peace! Fool: he 's not thy kinsman.
*Cor.* Who calls?
*Touch.* Your betters, sir.
*Cor.* Else are they very wretched.
*Ros.* Peace, I say. Good even to you, friend.
*Cor.* And to you, gentle sir, and to you all.
*Ros.* I prithee, shepherd, if that love or gold
Can in this desert place buy entertainment,
Bring us where we may rest ourselves and feed:
Here 's a young maid with travel much oppress'd
And faints for succour.
*Cor.* Fair sir, I pity her
And wish, for her sake more than for mine own,
My fortunes were more able to relieve her;
But I am shepherd to another man
And do not shear the fleeces that I graze:
My master is of churlish disposition
And little recks to find the way to heaven
By doing deeds of hospitality:
Besides, his cote, his flocks and bounds of feed
Are now on sale, and at our sheepcote now,
By reason of his absence, there is nothing
That you will feed on; but what is, come see,
And in my voice most welcome shall you be.
*Ros.* What is he that shall buy his flock and pasture?
*Cor.* That young swain that you saw here but erewhile,
That little cares for buying any thing.
*Ros.* I pray thee, if it stand with honesty,
Buy thou the cottage, pasture and the flock,
And thou shalt have to pay for it of us.
*Cel.* And we will mend thy wages. I like this place,
And willingly could waste my time in it.
*Cor.* Assuredly the thing is to be sold:
Go with me: if you like upon report
The soil, the profit, and this kind of life,
I will your very faithful feeder be
And buy it with your gold right suddenly. [*Exeunt*

## SCENE V. *The forest.*

*Enter* AMIENS, JAQUES, *and others.*

SONG.

*Ami.* Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

*Jaq.* More, more, I prithee, more.

*Ami.* It will make you melancholy, Monsieur Jaques.

*Jaq.* I thank it. More, I prithee, more. I can suck melancholy out of a song, as a weasel sucks eggs. More, I prithee, more.

*Ami.* My voice is ragged, I know I cannot please you.

*Jaq.* I do not desire you to please me; I do desire you to sing. Come, more; another stanzo: call you 'em stanzos?

*Ami.* What you will, Monsieur Jaques.

*Jaq.* Nay, I care not for their names; they owe me nothing. Will you sing?

*Ami.* More at your request than to please myself.

*Jaq.* Well then, if ever I thank any man, I'll thank you; but that they call compliment is like the encounter of two dog-apes, and when a man thanks me heartily, methinks I have given him a penny and he renders me the beggarly thanks. Come, sing; and you that will not, hold your tongues.

*Ami.* Well, I'll end the song. Sirs, cover the while; the Duke will drink under this tree. He hath been all this day to look you.

*Jaq.* And I have been all this day to avoid him. He is too disputable for my company: I think of as many matters as he, but I give Heaven thanks and make no boast of them. Come, warble, come.

SONG.

Who doth ambition shun [*All together here.*
And loves to live i' th' sun,
Seeking the food he eats
And pleas'd with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

3 *turn:* perhaps a misprint for tune.
16 *stanzo:* an old form of stanza.
26 *cover* = lay the table.
34 *to live i' th' sun.* To live in the sun was to lead a careless, "happy-go-lucky" life.

*Jaq.* I 'll give you a verse to this note that I made yesterday in despite of my invention.

*Ami.* And I 'll sing it.

*Jaq.* Thus it goes : —

If it do come to pass
That any man turn ass,
Leaving his wealth and ease,
A stubborn will to please,
Ducadme, ducadme, ducadme :
Here shall he see
Gross fools as he,
An if he will come to me.

*Ami.* What 's that " ducadme " ?

*Jaq.* 'T is a Greek invocation, to call fools into a circle. I 'll go sleep, if I can ; if I cannot, I 'll rail against all the first-born of Egypt.

*Ami.* And I 'll go seek the Duke : his banquet is prepared.

[*Exeunt severally.*

## Scene VI. *The forest.*

*Enter* Orlando *and* Adam.

*Adam.* Dear master, I can go no further : O, I die for food ! Here lie I down, and measure out my grave. Farewell, kind master.

*Orl.* Why, how now, Adam ! no greater heart in thee ? Live a little ; comfort a little ; cheer thyself a little. If this uncouth forest yield any thing savage, I will either be food for it or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake be comfortable ; hold death awhile at the arm's end : I will here be with thee presently ; and if I bring thee not something to eat, I will give thee leave to die : but if thou diest before I come, thou art a mocker of my labour. Well said ! thou look'st cheerly, and I 'll be with thee quickly. Yet thou liest in the bleak air ; come, I will bear thee to some shelter ; and thou shalt not die for lack of a dinner, if there live any thing in this desert. Cheerly, good Adam ! [*Exeunt.*

## Scene VII. *The forest.*

*A table set out. Enter* Duke senior, Amiens, *and* Lords, *like outlaws.*

*Duke S.* I think he be transform'd into a beast ;
For I can no where find him like a man.

*First Lord.* My lord, he is but even now gone hence :
Here was he merry, hearing of a song.

*Duke S.* If he, compact of jars, grow musical,

49 *ducadme* = bring to me. (Lat.)
5 *uncouth* = strange, wild, nameless.
12 *Well said* = well done, all right.
*like outlaws* : that is, with the dress and manner of outlaws ; from the folio

We shall have shortly discord in the spheres.
Go, seek him: tell him I would speak with him.

*Enter* Jaques.

*First Lord.* He saves my labour by his own approach.

*Duke S.* Why, how now, monsieur! what a life is this,
That your poor friends must woo your company?
What, you look merrily!

*Jaq.* A Fool, a Fool! I met a Fool i' th' forest,
A motley Fool; — a miserable world!
As I do live by food, I met a Fool;
Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms, and yet a motley Fool.
"Good morrow, Fool," quoth I. "No, sir," quoth he,
"Call me not fool till heaven hath sent me fortune:"
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, "It is ten o'clock:
Thus we may see," quoth he, "how the world wags:
'T is but an hour ago since it was nine,
And after one hour more 't will be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot;
And thereby hangs a tale." When I did hear
The motley Fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep-contemplative,
And I did laugh sans intermission
An hour by his dial. O noble Fool!
A worthy Fool! Motley 's the only wear.

*Duke S.* What Fool is this?

*Jaq.* O worthy Fool! One that hath been a courtier,
And says, if ladies be but young and fair,
They have the gift to know it; and in his brain,
Which is as dry as the remainder biscuit
After a voyage, he hath strange places cramm'd
With observation, the which he vents
In mangled forms. O that I were a Fool!
I am ambitious for a motley coat.

*Duke S.* Thou shalt have one.

*Jaq.* It is my only suit;
Provided that you weed your better judgements
Of all opinion that grows rank in them

6 *discord in the spheres:* referring to the notion of a harmony of the celestial spheres. See *Merchant of Venice*, Act V. Sc. 1, line 60.
20 *poke* = pocket.
34 *motley:* the many-colored dress of the professional jester.

That I am wise. I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please; for so fools have;
And they that are most galled with my folly,
They most must laugh. And why, sir, must they so?
The why is plain as way to parish church:
He that a Fool doth very wisely hit
Doth very foolishly, although he smart,
Not to seem senseless of the bob: if not,
The wise man's folly is anatomiz'd
Even by the squandering glances of the Fool.
Invest me in my motley; give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected world,
If they will patiently receive my medicine.

*Duke S.* Fie on thee! I can tell what thou wouldst do.

*Jaq.* What, for a counter, would I do but good?

*Duke S.* Most mischievous foul sin, in chiding sin:
For thou thyself hast been a libertine,
As sensual as the brutish sting itself;
And all the embossed sores and headed evils,
That thou with license of free foot hast caught,
Wouldst thou disgorge into the general world.

*Jaq.* Why, who cries out on pride,
That can therein tax any private party?
Doth it not flow as hugely as the sea,
Till that the wearer's very means do ebb?
What woman in the city do I name,
When that I say the city-woman bears
The cost of princes on unworthy shoulders?
Who can come in and say that I mean her,
When such a one as she such is her neighbour?
Or what is he of basest function
That says his bravery is not of my cost,
Thinking that I mean him, but therein suits
His folly to the mettle of my speech?
There then; how then? what then? Let me see wherein
My tongue hath wrong'd him: if it do him right,
Then he hath wrong'd himself; if he be free,
Why then my taxing like a wild-goose flies,
Unclaim'd of any man. But who comes here?

*Enter* Orlando, *with his sword drawn.*

*Orl.* Forbear, and eat no more.

57 *squandering* = scattering, diffuse.
63 *counter* = a money token, of no real value, used in calculations.
66 *brutish sting* = mere animal impulse.
67 *headed evils* = evils grown to a head, like a boil.
86 *taxing* = censorious imputation.

*Jaq.* Why, I have eat none yet.
*Orl.* Nor shalt not, till necessity be serv'd.
*Jaq.* Of what kind should this cock come of?
*Duke S.* Art thou thus bolden'd, man, by thy distress,
Or else a rude despiser of good manners,
That in civility thou seem'st so empty?
*Orl.* You touch'd my vein at first: the thorny point
Of bare distress hath ta'en from me the show
Of smooth civility: yet am I inland bred
And know some nurture. But forbear, I say:
He dies that touches any of this fruit
Till I and my affairs are answered.
*Jaq.* An you will not be answered with reason, I must die.
*Duke S.* What would you have? Your gentleness shall force
More than your force move us to gentleness.
*Orl.* I almost die for food; and let me have it.
*Duke S.* Sit down and feed, and welcome to our table.
*Orl.* Speak you so gently? Pardon me, I pray you:
I thought that all things had been savage here;
And therefore put I on the countenance
Of stern commandment. But whate'er you are
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time;
If ever you have look'd on better days,
If ever been where bells have knoll'd to church,
If ever sat at any good man's feast,
If ever from your eyelids wip'd a tear
And know what 't is to pity and be pitied,
Let gentleness my strong enforcement be:
In the which hope I blush, and hide my sword.
*Duke S.* True is it that we have seen better days,
And have with holy bell been knoll'd to church,
And sat at good men's feasts, and wip'd our eyes
Of drops that sacred pity hath engender'd:
And therefore sit you down in gentleness
And take upon command what help we have
That to your wanting may be minister'd.
*Orl.* Then but forbear your food a little while,
Whiles, like a doe, I go to find my fawn
And give it food. There is an old poor man,
Who after me hath many a weary step
Limp'd in pure love: till he be first suffic'd,
Oppress'd with two weak evils, age and hunger,
I will not touch a bit.

[96] *inland bred* = not rustic or provincial.

*Duke S.* Go find him out,
And we will nothing waste till you return.
*Orl.* I thank ye; and be blest for your good comfort! [*Exit.*
*Duke S.* Thou seest we are not all alone unhappy:
This wide and universal theatre
Presents more woeful pageants than the scene
Wherein we play in.
*Jaq.* All the world 's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans every thing.

*Re-enter* Orlando, *with* Adam.

*Duke S.* Welcome. Set down your venerable burthen,
And let him feed.
*Orl.* I thank you most for him.
*Adam.* So had you need:
I scarce can speak to thank you for myself.

138 *Wherein we play in:* an example of surplusage so common in the loose dramatic writing of S.'s time as hardly to be worth notice.
149 *like the pard.* Pard = leopard: that is, with long mustaches, like the whiskers of the cat tribe.
155 *modern instances* = trivial examples.
157 *pantaloon:* a stereotyped character, *pantaleone*, in old Italian comedy; always aged, lean, and slippered, and wearing loose pantaloons.
165 *Sans* = without (Fr.); commonly used in S.'s day.

*Duke S.* Welcome; fall to: I will not trouble you
As yet, to question you about your fortunes.
Give us some music; and, good cousin, sing.

SONG.

*Ami.* Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh-ho! sing, etc.

*Duke S.* If that you were the good Sir Rowland's son,
As you have whisper'd faithfully you were,
And as mine eye doth his effigies witness
Most truly limn'd and living in your face,
Be truly welcome hither: I am the Duke
That lov'd your father: the residue of your fortune,
Go to my cave and tell me. Good old man,
Thou art right welcome as thy master is.
Support him by the arm. Give me your hand,
And let me all your fortunes understand. [*Exeunt.*

## ACT III.

### SCENE I. *A room in the palace.*

*Enter* DUKE FREDERICK, Lords, *and* OLIVER.

*Duke F.* Not see him since? Sir, sir, that cannot be:
But were I not the better part made mercy,
I should not seek an absent argument
Of my revenge, thou present. But look to it:
Find out thy brother, wheresoe'er he is;
Seek him with candle; bring him dead or living
Within this twelvemonth, or turn thou no more
To seek a living in our territory.
Thy lands and all things that thou dost call thine

172 *cousin* = kinsman.

Worth seizure do we seize into our hands,
Till thou canst quit thee by thy brother's mouth
Of what we think against thee.

*Oli.* O that your highness knew my heart in this!
I never lov'd my brother in my life.

*Duke F.* More villain thou. Well, push him out of doors;
And let my officers of such a nature
Make an extent upon his house and lands:
Do this expediently and turn him going. [*Exeunt.*

## Scene II. *The forest.*

*Enter* Orlando, *with a paper.*

*Orl.* Hang there, my verse, in witness of my love:
And thou, thrice-crowned queen of night, survey
With thy chaste eye, from thy pale sphere above,
Thy huntress' name that my full life doth sway.
O Rosalind! these trees shall be my books,
And in their barks my thoughts I 'll character;
That every eye which in this forest looks
Shall see thy virtue witness'd every where.
Run, run, Orlando; carve on every tree
The fair, the chaste and unexpressive she. [*Exit.*

*Enter* Corin *and* Touchstone.

*Cor.* And how like you this shepherd's life, Master Touchstone?

*Touch.* Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now, in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd?

*Cor.* No more but that I know the more one sickens the worse at ease he is; and that he that wants money, means and content is without three good friends; that the property of rain is to wet and fire to burn; that good pasture makes fat sheep, and that a great cause of the night is lack of the sun; that he that hath learned no wit by nature nor art may complain of good breeding or comes of a very dull kindred.

17 *extent* = attachment.
18 *expediently* = in haste, without delay.
2 *thrice-crowned queen of night:* Luna, Diana, Hecate; a pagan triune goddess, *Diva triformis.*
6 *character* = engrave.
10 *unexpressive* = that cannot be expressed
26 *complain of good breeding:* that is, as to good breeding, of the lack of it.

*Touch.* Such a one is a natural philosopher. Wast ever in court, shepherd?

*Cor.* No, truly.

*Touch.* Then thou art damn'd.

*Cor.* Nay, I hope.

*Touch.* Truly, thou art damn'd, like an ill-roasted egg, all on one side.

*Cor.* For not being at court? Your reason.

*Touch.* Why, if thou never wast at court, thou never saw'st good manners; if thou never saw'st good manners, then thy manners must be wicked; and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd.

*Cor.* Not a whit, Touchstone: those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable at the court. You told me you salute not at the court, but you kiss your hands: that courtesy would be uncleanly, if courtiers were shepherds.

*Touch.* Instance, briefly; come, instance.

*Cor.* Why, we are still handling our ewes, and their fells, you know, are greasy.

*Touch.* Why, do not your courtier's hands sweat? and is not the grease of a mutton as wholesome as the sweat of a man? Shallow, shallow. A better instance, I say; come.

*Cor.* Besides, our hands are hard.

*Touch.* Your lips will feel them the sooner. Shallow again. A more sounder instance, come.

*Cor.* And they are often tarr'd over with the surgery of our sheep; and would you have us kiss tar? The courtier's hands are perfum'd with civet.

*Touch.* Most shallow man! thou worms-meat, in respect of a good piece of flesh indeed! Learn of the wise, and perpend: civet is of a baser birth than tar, the very uncleanly flux of a cat. Mend the instance, shepherd.

*Cor.* You have too courtly a wit for me: I 'll rest.

*Touch.* Wilt thou rest damn'd? God help thee, shallow man! God make incision in thee! thou art raw.

*Cor.* Sir, I am a true labourer: I earn that I eat, get that I wear, owe no man hate, envy no man's happiness, glad of other men's good, content with my harm, and the greatest of my pride is to see my ewes graze and my lambs suck.

*Touch.* That is another simple sin in you, to bring the ewes and the rams together and to offer to get your living by the

59 *parlous:* a mere phonetic spelling of the sound of *perilous* in S.'s day.

63 *perpend* = cogitate, consider. S. uses it with burlesque effect; but it was common with serious writers in his day.

65 *make incision:* of uncertain meaning; it refers possibly to the then common remedy of blood-letting.

copulation of cattle; to be bawd to a bell-wether, and to betray a she-lamb of a twelvemonth to a crooked-pated, old, cuckoldly ram, out of all reasonable match. If thou beest not damn'd for this, the Devil himself will have no shepherds; I cannot see else how thou shouldst 'scape.

*Cor.* Here comes young Master Ganymede, my new mistress's brother.

*Enter* Rosalind, *with a paper, reading.*

*Ros.* From the east to western Ind,
No jewel is like Rosalind.
Her worth, being mounted on the wind,
Through all the world bears Rosalind.
All the pictures fairest lin'd
Are but black to Rosalind.
Let no fair be kept in mind
But the fair of Rosalind.

*Touch.* I 'll rhyme you so eight years together, dinners and suppers and sleeping-hours excepted: it is the right butter-women's rack to market.

*Ros.* Out, Fool!

*Touch.* For a taste:
If a hart do lack a hind,
Let him seek out Rosalind.
If the cat will after kind,
So be sure will Rosalind.
Winter garments must be lin'd,
So must slender Rosalind.
They that reap must sheaf and bind;
Then to cart with Rosalind.
Sweetest nut hath sourest rind,
Such a nut is Rosalind.
He that sweetest rose will find
Must find love's prick and Rosalind.

This is the very false gallop of verses: why do you infect yourself with them?

*Ros.* Peace, you dull Fool! I found them on a tree.

*Touch.* Truly, the tree yields bad fruit.

*Ros.* I 'll graff it with you, and then I shall graff it with a medlar: then it will be the earliest fruit i' th' country; for you 'll be rotten ere you be half ripe, and that 's the right virtue of the medlar.

*Touch.* You have said; but whether wisely or no, let the forest judge.

[86] *rack* = easy pace. Cotgrave. (Clar.)

[107] *medlar*: a fruit (and tree) like the American persimmon, which also is rotten before it is ripe.

*Enter* CELIA, *with a writing.*

*Ros.* Peace!
Here comes my sister, reading: stand aside.

*Cel.* [*Reads.*] Why should this a desert be?
For it is unpeopled? No;
Tongues I 'll hang on every tree,
That shall civil saying show:
Some, how brief the life of man
Runs his erring pilgrimage,
That the stretching of a span
Buckles in his sum of age;
Some, of violated vows
'Twixt the souls of friend and friend:
But upon the fairest boughs,
Or at every sentence end,
Will I Rosalinda write,
Teaching all that read to know
The quintessence of every sprite
Heaven would in little show.
Therefore Heaven Nature charg'd
That one body should be fill'd
With all graces wide-enlarg'd:
Nature presently distill'd
Helen's cheek, but not her heart,
Cleopatra's majesty,
Atalanta's better part,
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod was devis'd,
Of many faces, eyes and hearts,
To have the touches dearest priz'd.
Heaven would that she these gifts should have,
And I to live and die her slave.

*Ros.* O most gentle Jupiter! what tedious homily of love have you wearied your parishioners withal, and never cri'd, Have patience, good people!

*Cel.* How now! back, friends! Shepherd, go off a little. Go with him, sirrah.

*Touch.* Come, shepherd, let us make an honourable retreat; though not with bag and baggage, yet with scrip and scrippage.

[*Exeunt Corin and Touchstone.*

*Cel.* Didst thou hear these verses?

*Ros.* O, yes, I heard them all, and more too; for some of them had in them more feet than the verses would bear.

*Cel.* That 's no matter: the feet might bear the verses.

*Ros.* Ay, but the feet were lame and could not bear themselves without the verse, and therefore stood lamely in the verse.

*Cel.* But didst thou hear without wondering how thy name should be hang'd and carv'd upon these trees?

136 *better part* = her leg: *part* was used for *limb* in S.'s day. Atalanta was a beautifully formed woman, and swift footed.

144 *gentle Jupiter.* Obscure, but probably suggested by "heavenly synod," near the last of Orlando's verses; "*gentle pulpiter*," which has been proposed, is ingenious and plausible rather than satisfactory.

*Ros.* I was seven of the nine days out of the wonder before you came; for look here what I found on a palm-tree. I was never so berhym'd since Pythagoras' time, that I was an Irish rat, which I can hardly remember.

*Cel.* Trow you who hath done this?

*Ros.* Is it a man?

*Cel.* And a chain, that you once wore, about his neck. Change you colour?

*Ros.* I prithee, who?

*Cel.* O Lord, Lord! it is a hard matter for friends to meet; but mountains may be remov'd with earthquakes and so encounter.

*Ros.* Nay, but who is it?

*Cel.* Is it possible?

*Ros.* Nay, I prithee now with most petitionary vehemence, tell me who it is.

*Cel.* O wonderful, wonderful, and most wonderful wonderful! and yet again wonderful, and after that, out of all whooping!

*Ros.* Good, my complexion! Dost thou think, though I am caparison'd like a man, I have a doublet and hose in my disposition? One inch of delay more is a South-sea of discovery; I prithee, tell me who is it quickly, and speak apace. I would thou couldst stammer, that thou mightst pour this conceal'd man out of thy mouth, as wine comes out of a narrow-mouth'd bottle, either too much at once, or none at all. I prithee, take the cork out of thy mouth that I may drink thy tidings.

*Cel.* So you may put a man in your belly.

*Ros.* Is he of God's making? What manner of man? Is his head worth a hat, or his chin worth a beard?

*Cel.* Nay, he hath but a little beard.

*Ros.* Why, God will send more, if the man will be thankful: let me stay the growth of his beard, if thou delay me not the knowledge of his chin.

*Cel.* It is young Orlando, that tripp'd up the wrestler's heels and your heart both in an instant.

*Ros.* Nay, but the Devil take mocking: speak, sad brow and true maid.

*Cel.* I' faith, coz, 't is he.

*Ros.* Orlando?

*Cel.* Orlando.

*Ros.* Alas the day! what shall I do with my doublet and hose? What did he when thou saw'st him? What said he?

[177] *Good, my complexion!* = my good girl, remember my composition, constitution, temperament: that is, my sex. *Good* is thus used by S. in other places.

[179] *a South-sea of discovery:* a very elliptical, vague, and confused comparison, the meaning of which, although sufficiently obvious, could not be expressed but by a long periphrasis.

How look'd he? Wherein went he? What makes he here? Did he ask for me? Where remains he? How parted he with thee? and when shalt thou see him again? Answer me in one word.

*Cel.* You must borrow me Gargantua's mouth first: 't is a word too great for any mouth of this age's size. To say ay and no to these particulars is more than to answer in a catechism.

*Ros.* But doth he know that I am in this forest and in man's apparel? Looks he as freshly as he did the day he wrestled?

*Cel.* It is as easy to count atomies as to resolve the propositions of a lover; but take a taste of my finding him, and relish it with good observance. I found him under a tree, like a dropp'd acorn.

*Ros.* It may well be called Jove's tree, when it drops forth such fruit.

*Cel.* Give me audience, good madam.

*Ros.* Proceed.

*Cel.* There lay he, stretched along, like a wounded knight.

*Ros.* Though it be pity to see such a sight, it well becomes the ground.

*Cel.* Cry holla to thy tongue, I prithee; it curvets unseasonably. He was furnish'd like a hunter.

*Ros.* O, ominous! he comes to kill my heart.

*Cel.* I would sing my song without a burden: thou bring'st me out of tune.

*Ros.* Do you not know I am a woman? when I think, I must speak. Sweet, say on.

*Cel.* You bring me out. Soft! comes he not here?

*Enter* ORLANDO *and* JAQUES.

*Ros.* 'T is he: slink by, and note him.

*Jaq.* I thank you for your company; but, good faith, I had as lief have been myself alone.

*Orl.* And so had I; but yet, for fashion sake, I thank you too for your society.

*Jaq.* God b' wi' you: let 's meet as little as we can.

*Orl.* I do desire we may be better strangers.

*Jaq.* I pray you, mar no more trees with writing love-songs in their barks.

*Orl.* I pray you, mar no more of my verses with reading them ill-favouredly.

*Jaq.* Rosalind is your love's name?

*Orl.* Yes, just.

*Jaq.* I do not like her name.

201 *Wherein went he?* Possibly, in what garments was he?

205 *Gargantua:* Rabelais's giant, who swallowed five pilgrims at a gulp.

234 *God b' wi' you:* shows the phrase in its transition to *good-by;* in the original, "God buy you."

*Orl.* There was no thought of pleasing you when she was christen'd.

*Jaq.* What stature is she of?

*Orl.* Just as high as my heart.

*Jaq.* You are full of pretty answers. Have you not been acquainted with goldsmiths' wives, and conn'd them out of rings?

*Orl.* Not so; but I answer you right painted cloth, from whence you have studied your questions.

*Jaq.* You have a nimble wit: I think 't was made of Atalanta's heels. Will you sit down with me? and we two will rail against our mistress the world and all our misery.

*Orl.* I will chide no breather in the world but myself, against whom I know most faults.

*Jaq.* The worst fault you have is to be in love.

*Orl.* 'T is a fault I will not change for your best virtue. I am weary of you.

*Jaq.* By my troth, I was seeking for a fool when I found you.

*Orl.* He is drown'd in the brook: look but in, and you shall see him.

*Jaq.* There I shall see mine own figure.

*Orl.* Which I take to be either a fool or a cipher.

*Jaq.* I 'll tarry no longer with you: farewell, good Signior Love.

*Orl.* I am glad of your departure: adieu, good Monsieur Melancholy. [*Exit Jaques.*

*Ros.* [*Aside to Celia.*] I will speak to him like a saucy lackey and under that habit play the knave with him. Do you hear, forester?

*Orl.* Very well: what would you?

*Ros.* I pray you, what is 't o' clock?

*Orl.* You should ask me what time o' day: there 's no clock in the forest.

*Ros.* Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.

*Orl.* And why not the swift foot of Time? had not that been as proper?

*Ros.* By no means, sir: Time travels in divers paces with divers persons. I 'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal and who he stands still withal.

*Orl.* I prithee, who doth he trot withal?

250 *right painted cloth:* that is, just like the painted cloths or hangings, on which there were figures and sententious phrases.

264 *cipher:* a pun on "sigh for," with an allusion to Narcissus.

282 *w'o.* Through all this dialogue (as often elsewhere) S. heedlessly uses *who* for *whom*.

*Ros.* Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemniz'd: if the interim be but a se'nnight, Time's pace is so hard that it seems the length of seven year.

*Orl.* Who ambles Time withal?

*Ros.* With a priest that lacks Latin and a rich man that hath not the gout, for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain, the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury; these Time ambles withal.

*Orl.* Who doth he gallop withal?

*Ros.* With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself too soon there.

*Orl.* Who stays it still withal?

*Ros.* With lawyers in the vacation; for they sleep between term and term, and then they perceive not how Time moves.

*Orl.* Where dwell you, pretty youth?

*Ros.* With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat.

*Orl.* Are you native of this place?

*Ros.* As the cony that you see dwell where she is kindled.

*Orl.* Your accent is something finer than you could purchase in so remov'd a dwelling.

*Ros.* I have been told so of many: but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man; one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it, and I thank God I am not a woman, to be touch'd with so many giddy offences as he hath generally tax'd their whole sex withal.

*Orl.* Can you remember any of the principal evils that he laid to the charge of women?

*Ros.* There were none principal; they were all like one another as half-pence are, every one fault seeming monstrous till his fellow-fault came to match it.

*Orl.* I prithee, recount some of them.

*Ros.* No, I will not cast away my physic but on those that are sick. There is a man haunts the forest, that abuses our young plants with carving Rosalind on their barks; hangs odes upon hawthorns and elegies on brambles, all, forsooth, deifying the name of Rosalind: if I could meet that fancy-monger, I

288 *se'nnight* = half a fortnight.
307 *kindled:* that is, kind-led = brought forth, childed; as in Ger., *kind*, a thing born, a child.
308 *purchase* = obtain, in any way.
310 *religious* = in a religious order, a monk or friar.
312 *courtship* = court life.

would give him some good counsel, for he seems to have the quotidian of love upon him. 329

*Orl.* I am he that is so love-shak'd: I pray you, tell me your remedy.

*Ros.* There is none of my uncle's marks upon you: he taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner.

*Orl.* What were his marks?

*Ros.* A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not; but I pardon you for that, for simply your having in beard is a younger brother's revenue: then your hose should be ungarter'd, your bonnet unbanded, your sleeve unbutton'd, your shoe unti'd and every thing about you demonstrating a careless desolation; but you are no such man; you are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other.

*Orl.* Fair youth, I would I could make thee believe I love.

*Ros.* Me believe it! you may as soon make her that you love believe it; which, I warrant, she is apter to do than to confess she does: that is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired?

*Orl.* I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

*Ros.* But are you so much in love as your rhymes speak?

*Orl.* Neither rhyme nor reason can express how much.

*Ros.* Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do: and the reason why they are not so punish'd and cured is, that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel. 361

*Orl.* Did you ever cure any so?

*Ros.* Yes, one, and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me: at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles, for every passion something and for no passion truly any thing, as boys and women are for the most part cattle of this colour; would now like him, now loathe him; then entertain him, then for-

329 *quotidian* = every day; applied to a daily fever.
336 *blue eye* = eye with a blue circle around it.
337 *unquestionable spirit* = a disposition averse to being questioned.
343 *point-device* = daintily precise.

swear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love to a living humour of madness; which was, to forswear the full stream of the world and to live in a nook merely monastic. And thus I cur'd him: and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in 't.

*Orl.* I would not be cured, youth.

*Ros.* I would cure you, if you would but call me Rosalind, and come every day to my cote and woo me.

*Orl.* Now, by the faith of my love, I will: tell me where it is.

*Ros.* Go with me to it and I 'll show it you: and by the way you shall tell me where in the forest you live. Will you go?

*Orl.* With all my heart, good youth.

*Ros.* Nay, you must call me Rosalind. Come, sister, will you go? [*Exeunt.*

## SCENE III. *The forest.*

*Enter* TOUCHSTONE *and* AUDREY; JAQUES *behind.*

*Touch.* Come apace, good Audrey: I will fetch up your goats, Audrey. And how, Audrey? am I the man yet? doth my simple feature content you?

*Aud.* Your features! Lord warrant us! what features?

*Touch.* I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths.

*Jaq.* [*Aside.*] O knowledge ill-inhabited, worse than Jove in a thatch'd house!

*Touch.* When a man's verses cannot be understood, nor a man's good wit seconded with the forward child Understanding, it strikes a man more dead than a great reckoning in a little room. Truly, I would the gods had made thee poetical.

*Aud.* I do not know what poetical is: is it honest in deed and word? is it a true thing?

*Touch.* No, truly; for the truest poetry is the most feigning; and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.

*Aud.* Do you wish then that the gods had made me poetical?

*Touch.* I do, truly; for thou swear'st to me thou art honest: now, if thou wert a poet, I might have some hope thou didst feign.

*Aud.* Would you not have me honest?

375 *liver.* The liver was supposed to be the seat of amorous desire.

1 *Audrey* = an abbreviation of Etheldreda.

6 *Goths:* pronounced *gotes.* The pun is obvious; not quite so that in *capricious: caper* (Lat.) = goat.

7 *Jove in a thatch'd house.* The allusion is to the story of Baucis and Philemon. Ovid, *Metam.*, Book viii.

*Touch.* No, truly, unless thou wert hard-favoured; for honesty coupled to beauty is to have honey a sauce to sugar.

*Jaq.* [*Aside.*] A material fool!

*Aud.* Well, I am not fair; and therefore I pray the gods make me honest.

*Touch.* Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish. 29

*Aud.* I am not a slut, though I thank the gods I am foul.

*Touch.* Well, praised be the gods for thy foulness! sluttishness may come hereafter. But be it as it may be, I will marry thee, and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promis'd to meet me in this place of the forest and to couple us.

*Jaq.* [*Aside.*] I would fain see this meeting.

*Aud.* Well, the gods give us joy!

*Touch.* Amen. A man may, if he were of a fearful heart, stagger in this attempt; for here we have no temple but the wood, no assembly but horn-beasts. But what though? Courage! As horns are odious, they are necessary. It is said, "many a man knows no end of his goods:" right; many a man has good horns, and knows no end of them. Well, that is the dowry of his wife; 't is none of his own getting. Horns? Even so. Poor men alone? No, no: the noblest deer hath them as huge as the rascal. Is the single man therefore blessed? No: as a wall'd town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor; and by how much defence is better than no skill, by so much is a horn more precious than to want. Here comes Sir Oliver. 51

*Enter* Sir Oliver Martext.

Sir Oliver Martext, you are well met: will you dispatch us here under this tree, or shall we go with you to your chapel?

*Sir Oli.* Is there none here to give the woman?

*Touch.* I will not take her on gift of any man.

*Sir Oli.* Truly, she must be given, or the marriage is not lawful.

*Jaq.* [*Advancing.*] Proceed, proceed: I 'll give her.

*Touch.* Good even, good Master What-ye-call 't: how do you, sir? You are very well met: God 'ield you for your last company: I am very glad to see you: even a toy in hand here, sir: nay, pray be cover'd.

*Jaq.* Will you be married, motley?

25 *a material fool* = an absolute fool; a fool in what is material or of essential importance.

44 *Horns? Even so*, etc. Unsatisfactory as it is, perhaps this reading is the best that can be made of the original, "hornes, even so poore men alone."

46 *rascal* = hunting cant for a lean and worthless deer.

60 *God 'ield.* God yield, God bless: in old books, *ild*; but *i* had the sound of *ie* or *ee*.

*Touch.* As the ox hath his bow, sir, the horse his curb and the falcon her bells, so man hath his desires; and as pigeons bill, so wedlock would be nibbling.

*Jaq.* And will you, being a man of your breeding, be married under a bush like a beggar? Get you to church, and have a good priest that can tell you what marriage is: this fellow will but join you together as they join wainscot; then one of you will prove a shrunk panel and, like green timber, warp, warp.

*Touch.* [*Aside.*] I am not in the mind but I were better to be married of him than of another: for he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife.

*Jaq.* Go thou with me, and let me counsel thee.

*Touch.* Come, sweet Audrey:
We must be married, or we must live in bawdry.
Farewell, good Master Oliver: not, —
O sweet Oliver, 80
O brave Oliver,
Leave me not behind thee:
but, —
Wind away,
Begone, I say,
I will not to wedding with thee.

[*Exeunt Jaques, Touchstone, and Audrey.*

*Sir Oli.* 'T is no matter: ne'er a fantastical knave of them all shall flout me out of my calling. [*Exit.*

## SCENE IV. *The forest.*

*Enter* ROSALIND *and* CELIA.

*Ros.* Never talk to me; I will weep.

*Cel.* Do, I prithee; but yet have the grace to consider that tears do not become a man.

*Ros.* But have I not cause to weep?

*Cel.* As good cause as one would desire; therefore weep.

*Ros.* His very hair is of the dissembling colour.

*Cel.* Something browner than Judas's: marry, his kisses are Judas's own children.

*Ros.* I' faith, his hair is of a good colour. 9

*Cel.* An excellent colour; your chestnut was ever the only colour.

*Ros.* And his kissing is as full of sanctity as the touch of holy bread.

*Cel.* He hath bought a pair of cast lips of Diana: a nun of

80 *O sweet Oliver*, etc.: part of a now lost ballad.
9 *Judas's.* The traitor was believed to have been red-haired.

winter's sisterhood kisses not more religiously; the very ice of chastity is in them.

*Ros.* But why did he swear he would come this morning, and comes not?

*Cel.* Nay, certainly, there is no truth in him.

*Ros.* Do you think so?

*Cel.* Yes; I think he is not a pick-purse nor a horse-stealer; but for his verity in love, I do think him as concave as a covered goblet, or a worm-eaten nut.

*Ros.* Not true in love?

*Cel.* Yes, when he is in; but I think he is not in.

*Ros.* You have heard him swear downright he was.

*Cel.* "Was" is not "is:" besides, the oath of a lover is no stronger than the word of a tapster; they are both the confirmer of false reckonings. He attends here in the forest on the Duke your father.

*Ros.* I met the Duke yesterday and had much question with him: he ask'd me of what parentage I was; I told him, of as good as he; so he laugh'd and let me go. But what talk we of fathers, when there is such a man as Orlando?

*Cel.* O, that 's a brave man! he writes brave verses, speaks brave words, swears brave oaths and breaks them bravely, quite traverse, athwart the heart of his lover; as a puisny tilter, that spurs his horse but on one side, breaks his staff like a noble goose: but all 's brave that youth mounts and folly guides. Who comes here?

*Enter* Corin.

*Cor.* Mistress and master, you have oft inquired
After the shepherd that complain'd of love,
Who you saw sitting by me on the turf,
Praising the proud disdainful shepherdess
That was his mistress.

*Cel.* Well, and what of him?

*Cor.* If you will see a pageant truly play'd,
Between the pale complexion of true love
And the red glow of scorn and proud disdain,
Go hence a little and I shall conduct you,
If you will mark it.

*Ros.* O, come, let us remove:
The sight of lovers feedeth those in love.
Bring us to this sight, and you shall say
I 'll prove a busy actor in their play. [*Exeunt.*

SCENE V. *Another part of the forest.*

*Enter* SILVIUS *and* PHEBE.

*Sil.* Sweet Phebe, do not scorn me; do not, Phebe;
Say that you love me not, but say not so
In bitterness. The common executioner,
Whose heart th' accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops?

*Enter* ROSALIND, CELIA, *and* CORIN, *behind.*

*Phe.* I would not be thy executioner:
I fly thee, for I would not injure thee.
Thou tell'st me there is murder in mine eye:
'T is pretty, sure, and very probable,
That eyes, that are the frail'st and softest things,
Who shut their coward gates on atomies,
Should be call'd tyrants, butchers, murderers!
Now I do frown on thee with all my heart;
And if mine eyes can wound, now let them kill thee:
Now counterfeit to swoon; why now fall down;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers!
Now show the wound mine eye hath made in thee:
Scratch thee but with a pin, and there remains
Some scar of it; lean but upon a rush,
The cicatrice and capable impressure
Thy palm some moment keeps; but now mine eyes,
Which I have darted at thee, hurt thee not,
Nor, I am sure, there is no force in eyes
That can do hurt.

*Sil.* O dear Phebe,
If ever, — as that ever may be near, —
You meet in some fresh cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make.

*Phe.* But till that time
Come not thou near me: and when that time comes,
Afflict me with thy mocks, pity me not;
As till that time I shall not pity thee.

*Ros.* [*Coming forward.*] And why, I pray you? Who might be your mother,
That you insult, exult, and all at once,
Over the wretched? What! though you have no beauty, —

[1] *dies and lives* = lives and dies, gets his living.
[23] *capable impressure* = impression that is received: a reckless inversion of the meaning of *capable*.

As, by my faith, I see no more in you
Than without candle may go dark to bed —
Must you be therefore proud and pitiless?
Why, what means this? Why do you look on me?
I see no more in you than in the ordinary
Of nature's sale-work. 'Od 's my little life,
I think she means to tangle my eyes too!
No, faith, proud mistress, hope not after it:
'T is not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream,
That can entame my spirits to your worship.
You foolish shepherd, wherefore do you follow her,
Like foggy south puffing with wind and rain?
You are a thousand times a properer man
Than she a woman: 't is such fools as you
That makes the world full of ill-favour'd children:
'T is not her glass, but you, that flatters her;
And out of you she sees herself more proper
Than any of her lineaments can show her.
But, mistress, know yourself: down on your knees,
And thank Heaven, fasting, for a good man's love:
For I must tell you friendly in your ear,
Sell when you can: you are not for all markets:
Cry the man mercy; love him; take his offer:
Foul is most foul, being foul to be a scoffer.
So take her to thee, shepherd: fare you well.

*Phe.* Sweet youth, I pray you, chide a year together:
I had rather hear you chide than this man woo.

*Ros.* He 's fallen in love with your foulness, and she 'll fall in love with my anger. If it be so, as fast as she answers thee with frowning looks, I 'll sauce her with bitter words. Why look you so upon me?

*Phe.* For no ill will I bear you.

*Ros.* I pray you, do not fall in love with me,
For I am falser than vows made in wine:
Besides, I like you not. If you will know my house,
'T is at the tuft of olives here hard by.
Will you go, sister? Shepherd, ply her hard.
Come, sister. Shepherdess, look on him better,
And be not proud: though all the world could see,
None could be so abus'd in sight as he.
Come, to our flock. [*Exeunt Rosalind, Celia, and Corin.*

*Phe.* Dead shepherd, now I find thy saw of might,
"Who ever lov'd that lov'd not at first sight?"

[51] *properer man* = handsomer man; so *proper* in line 55.
[80] *Dead shepherd:* that is, Marlowe, who died in 1593; the saw is from his *Hero and Leander*, published in 1598.

*Sil.* Sweet Phebe,—
*Phe.* Ha, what say'st thou, Silvius?
*Sil.* Sweet Phebe, pity me.
*Phe.* Why, I am sorry for thee, gentle Silvius.
*Sil.* Wherever sorrow is, relief would be:
If you do sorrow at my grief in love,
By giving love your sorrow and my grief
Were both extermin'd.
*Phe.* Thou hast my love: is not that neighbourly?
*Sil.* I would have you.
*Phe.* Why, that were covetousness.
Silvius, the time was that I hated thee,
And yet it is not that I bear thee love;
But since that thou canst talk of love so well,
Thy company, which erst was irksome to me,
I will endure, and I 'll employ thee too:
But do not look for further recompense
Than thine own gladness that thou art employ'd.
*Sil.* So holy and so perfect is my love,
And I in such a poverty of grace,
That I shall think it a most plenteous crop
To glean the broken ears after the man
That the main harvest reaps: loose now and then
A scatter'd smile, and that I 'll live upon.
*Phe.* Know'st thou the youth that spoke to me erewhile?
*Sil.* Not very well, but I have met him oft;
And he hath bought the cottage and the bounds
That the old carlot once was master of.
*Phe.* Think not I love him, though I ask for him;
'T is but a peevish boy; yet he talks well;
But what care I for words? yet words do well
When he that speaks them pleases those that hear.
It is a pretty youth: not very pretty:
But, sure, he 's proud; and yet his pride becomes him:
He 'll make a proper man: the best thing in him
Is his complexion; and faster than his tongue
Did make offence his eye did heal it up.
He is not very tall; yet for his years he 's tall:
His leg is but so so; and yet 't is well:
There was a pretty redness in his lip,
A little riper and more lusty red
Than that mix'd in his cheek; 't was just the difference
Betwixt the constant red and mingled damask.
There be some women, Silvius, had they mark'd him
In parcels as I did, would have gone near

107 *carlot:* diminutive of *earle*

To fall in love with him; but, for my part,
I love him not nor hate him not; and yet
I have more cause to hate him than to love him:
For what had he to do to chide at me?
He said mine eyes were black and my hair black;
And, now I am remember'd, scorn'd at me:
I marvel why I answer'd not again:
But that 's all one; omittance is no quittance.
I 'll write to him a very taunting letter,
And thou shalt bear it: wilt thou, Silvius?

*Sil.* Phebe, with all my heart.

*Phe.* I 'll write it straight;
The matter 's in my head and in my heart:
I will be bitter with him and passing short.
Go with me, Silvius. [*Exeunt.*

## ACT IV.

### Scene I. *The forest.*

*Enter* Rosalind, Celia, *and* Jaques.

*Jaq.* I prithee, pretty youth, let me be better acquainted with thee.

*Ros.* They say you are a melancholy fellow.

*Jaq.* I am so; I do love it better than laughing.

*Ros.* Those that are in extremity of either are abominable fellows, and betray themselves to every modern censure worse than drunkards.

*Jaq.* Why, 't is good to be sad and say nothing.

*Ros.* Why then, 't is good to be a post.

*Jaq.* I have neither the scholar's melancholy, which is emulation, nor the musician's, which is fantastical, nor the courtier's, which is proud, nor the soldier's, which is ambitious, nor the lawyer's, which is politic, nor the lady's, which is nice, nor the lover's, which is all these: but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness.

*Ros.* A traveller! By my faith, you have great reason to be sad: I fear you have sold your own lands to see other men's; then, to have seen much and to have nothing, is to have rich eyes and poor hands.

*Jaq.* Yes, I have gain'd my experience.

126 *nor hate him not:* S.'s free dispensation of negatives.
129 *and my hair black.* Brunettes were not accounted beautiful in S.'s day.
132 *omittance is no quittance.* This reads like an adage.
13 *nice* = dainty, fastidious

*Ros.* And your experience makes you sad: I had rather have a fool to make me merry than experience to make me sad; and to travel for it too!

*Enter* ORLANDO.

*Orl.* Good day and happiness, dear Rosalind!

*Jaq.* Nay, then, God b' wi' you, an you talk in blank verse. [*Exit.*

*Ros.* Farewell, Monsieur Traveller: look you lisp and wear strange suits, disable all the benefits of your own country, be out of love with your nativity and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola. — Why, how now, Orlando! where have you been all this while? You a lover! An you serve me such another trick, never come in my sight more.

*Orl.* My fair Rosalind, I come within an hour of my promise.

*Ros.* Break an hour's promise in love! He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' th' shoulder, but I 'll warrant him heart-whole.

*Orl.* Pardon me, dear Rosalind.

*Ros.* Nay, an you be so tardy, come no more in my sight: I had as lief be woo'd of a snail.

*Orl.* Of a snail?

*Ros.* Ay, of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman: besides, he brings his destiny with him.

*Orl.* What 's that?

*Ros.* Why, horns, which such as you are fain to be beholding to your wives for: but he comes armed in his fortune and prevents the slander of his wife.

*Orl.* Virtue is no horn-maker; and my Rosalind is virtuous.

*Ros.* And I am your Rosalind.

*Cel.* It pleases him to call you so; but he hath a Rosalind of a better leer than you.

*Ros.* Come, woo me, woo me, for now I am in a holiday humour and like enough to consent. What would you say to me now, an I were your very very Rosalind?

*Orl.* I would kiss before I spoke.

*Ros.* Nay, you were better speak first, and when you were gravell'd for lack of matter, you might take occasion to kiss. Very good orators, when they are out, they will spit; and for lovers lacking — God warn us! — matter, the cleanliest shift is to kiss.

28 *Farewell, Monsieur Traveller.* Rosalind's speech, until she chooses to notice the tardy Orlando, is addressed to the retiring Jaques.
50 *prevents* = anticipates, comes before: the true meaning of the word.
55 *leer* = face, countenance, expression.

*Orl.* How if the kiss be deni'd?

*Ros.* Then she puts you to entreaty, and there begins new matter.

*Orl.* Who could be out, being before his beloved mistress?

*Ros.* Marry, that should you, if I were your mistress, or I should think my honesty ranker than my wit. 70

*Orl.* What, of my suit?

*Ros.* Not out of your apparel, and yet out of your suit. Am not I your Rosalind?

*Orl.* I take some joy to say you are, because I would be talking of her.

*Ros.* Well, in her person I say I will not have you.

*Orl.* Then in mine own person I die.

*Ros.* No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, videlicet, in a love-cause. Troilus had his brains dash'd out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of love. Leander, he would have liv'd many a fair year, though Hero had turn'd nun, if it had not been for a hot midsummer night; for, good youth, he went but forth to wash him in the Hellespont and being taken with the cramp was drown'd: and the foolish coroners of that age found it was "Hero of Sestos." But these are all lies: men have died from time to time and worms have eaten them, but not for love. 89

*Orl.* I would not have my right Rosalind of this mind, for, I protest, her frown might kill me.

*Ros.* By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition, and ask me what you will, I will grant it.

*Orl.* Then love me, Rosalind.

*Ros.* Yes, faith, will I, Fridays and Saturdays and all.

*Orl.* And wilt thou have me?

*Ros.* Ay, and twenty such.

*Orl.* What sayest thou?

*Ros.* Are you not good? 100

*Orl.* I hope so.

*Ros.* Why then, can one desire too much of a good thing? Come, sister, you shall be the priest and marry us. Give me your hand, Orlando. What do you say, sister?

*Orl.* Pray thee, marry us.

*Cel.* I cannot say the words.

*Ros.* You must begin, Will you, Orlando —

70 *ranker than my wit:* that is, sharper set; as we say that a scythe or a plane is rank. The decorum of these days forbids a full explanation of the speech.

80 *videlicet* = to wit, a law term.

*Cel.* Go to. Will you, Orlando, have to wife this Rosalind?
*Orl.* I will.
*Ros.* Ay, but when?
*Orl.* Why now; as fast as she can marry us.
*Ros.* Then you must say, I take thee, Rosalind, for wife.
*Orl.* I take thee, Rosalind, for wife.
*Ros.* I might ask you for your commission; but I do take thee, Orlando, for my husband: there 's a girl goes before the priest; and certainly a woman's thought runs before her actions.
*Orl.* So do all thoughts; they are wing'd.
*Ros.* Now tell me how long you would have her after you have possess'd her.
*Orl.* For ever and a day.
*Ros.* Say "a day," without the "ever." No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey: I will weep for nothing, like Diana in the fountain, and I will do that when you are dispos'd to be merry: I will laugh like a hyen, and that when thou art inclin'd to sleep.
*Orl.* But will my Rosalind do so?
*Ros.* By my life, she will do as I do.
*Orl.* O, but she is wise.
*Ros.* Or else she could not have the wit to do this: the wiser, the waywarder: make the doors upon a woman's wit and it will out at the casement; shut that and 't will out at the key-hole; stop that, 't will fly with the smoke out at the chimney.
*Orl.* A man that had a wife with such a wit, he might say "Wit, whither wilt?"
*Ros.* Nay, you might keep that check for it till you met your wife's wit going to your neighbour's bed.
*Orl.* And what wit could wit have to excuse that?
*Ros.* Marry, to say she came to seek you there. You shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool!
*Orl.* For these two hours, Rosalind, I will leave thee
*Ros.* Alas! dear love, I cannot lack thee two hours.

126 *new-fangled* = prone to novel notions.
127 *Diana in the fountain.* In 1596 a Diana was set up in the West Cheap, London; but that poured water from the breasts. Dianas at fountains were not uncommon.
135 *make the doors* = shut the doors.
146 *her husband's occasion* = occasioned of her husband, of his making.

*Orl.* I must attend the Duke at dinner: by two o'clock I will be with thee again.

*Ros.* Ay, go your ways, go your ways; I knew what you would prove: my friends told me as much, and I thought no less: that flattering tongue of yours won me: 't is but one cast away, and so, come, death! Two o'clock is your hour?

*Orl.* Ay, sweet Rosalind.

*Ros.* By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise or come one minute behind your hour, I will think you the most pathetical break-promise and the most hollow lover and the most unworthy of her you call Rosalind that may be chosen out of the gross band of the unfaithful: therefore beware my censure and keep your promise.

*Orl.* With no less religion than if thou wert indeed my Rosalind: so adieu.

*Ros.* Well, Time is the old justice that examines all such offenders, and let Time try: adieu. [*Exit Orlando.*

*Cel.* You have simply misus'd our sex in your love-prate: we must have your doublet and hose pluck'd over your head, and show the world what the bird hath done to her own nest.

*Ros.* O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be sounded: my affection hath an unknown bottom, like the bay of Portugal.

*Cel.* Or rather, bottomless, that as fast as you pour affection in, it runs out.

*Ros.* No, that same wicked bastard of Venus that was begot of thought, conceived of spleen and born of madness, that blind rascally boy that abuses every one's eyes because his own are out, let him be judge how deep I am in love. I 'll tell thee, Aliena, I cannot be out of the sight of Orlando: I 'll go find a shadow and sigh till he come. 181

*Cel.* And I 'll sleep. [*Exeunt.*

## Scene II. *The forest.*

*Enter* Jaques, Lords, *and* Foresters.

*Jaq.* Which is he that killed the deer?

*A Lord.* Sir, it was I.

*Jaq.* Let 's present him to the Duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory. Have you no song, forester, for this purpose?

*For.* Yes, sir.

*Jaq.* Sing it: 't is no matter how it be in tune, so it make noise enough.

SONG.

*For.* What shall he have that kill'd the deer?
His leather skin and horns to wear.
Take thou no scorn to wear the horn; } *Then sing him home; the rest shall bear this burthen.*
It was a crest ere thou wast born: }

Thy father's father wore it,
And thy father bore it:
The horn, the horn, the lusty horn } *Burthen.*
Is not a thing to laugh to scorn. }

[*Exeunt.*

## SCENE III. *The forest.*

*Enter* ROSALIND *and* CELIA.

*Ros.* How say you now? Is it not past two o'clock? and here much Orlando!

*Cel.* I warrant you, with pure love and troubled brain, he hath ta'en his bow and arrows and is gone forth to sleep. Look, who comes here.

*Enter* SILVIUS.

*Sil.* My errand is to you, fair youth;
My gentle Phebe bid me give you this:
I know not the contents; but, as I guess
By the stern brow and waspish action
Which she did use as she was writing of it,
It bears an angry tenour: pardon me;
I am but as a guiltless messenger.

*Ros.* Patience herself would startle at this letter
And play the swaggerer; bear this, bear all:
She says I am not fair, that I lack manners;
She calls me proud, and that she could not love me,
Were man as rare as phœnix. 'Od 's my will!
Her love is not the hare that I do hunt:
Why writes she so to me? Well, shepherd, well,
This is a letter of your own device.

*Sil.* No, I protest, I know not the contents:
Phebe did write it.

*Ros.* Come, come, you are a fool
And turn'd into the extremity of love.
I saw her hand: she has a leathern hand,
A freestone-colour'd hand; I verily did think
That her old gloves were on, but 't was her hands:
She has a housewife's hand; but that 's no matter:
I say she never did invent this letter;
This is a man's invention and his hand.

*Sil.* Sure, it is hers.

*Ros.* Why, 't is a boisterous and a cruel style,

[8] *contents:* accented, as usual with S., on the last syllable.

A style for challengers; why, she defies me,
Like Turk to Christian: woman's gentle brain
Could not drop forth such giant-rude invention,
Such Ethiope words, blacker in their effect
Than in their countenance. Will you hear the letter?

*Sil.* So please you, for I never heard it yet;
Yet heard too much of Phebe's cruelty.

*Ros.* She Phebes me: mark how the tyrant writes. [*Reads.*

Art thou god to shepherd turn'd,
That a maiden's heart hath burn'd?

Can a woman rail thus?

*Sil.* Call you this railing?

*Ros.* [*Reads.*] Why, thy godhead laid apart,
Warr'st thou with a woman's heart?

Did you ever hear such railing?

Whiles the eye of man did woo me,
That could do no vengeance to me.

Meaning me a beast.

If the scorn of your bright eyne
Have power to raise such love in mine,
Alack, in me what strange effect
Would they work in mild aspect!
Whiles you chid me, I did love;
How then might your prayers move!
He that brings this love to thee
Little knows this love in me:
And by him seal up thy mind;
Whether that thy youth and kind
Will the faithful offer take
Of me and all that I can make;
Or else by him my love deny,
And then I 'll study how to die.

*Sil.* Call you this chiding?

*Cel.* Alas, poor shepherd!

*Ros.* Do you pity him? no, he deserves no pity. Wilt thou love such a woman? What, to make thee an instrument and play false strains upon thee! not to be endur'd! Well, go your way to her, for I see love hath made thee a tame snake, and say this to her: that if she love me, I charge her to love thee; if she will not, I will never have her unless thou entreat for her. If you be a true lover, hence, and not a word; for here comes more company. [*Exit Silvius.*

*Enter* Oliver.

*Oli.* Good morrow, fair ones: pray you, if you know,
Where in the purlieus of this forest stands
A sheep-cote fenc'd about with olive trees?

*Cel.* West of this place, down in the neighbour bottom:
The rank of osiers by the murmuring stream
Left on your right hand brings you to the place.
But at this hour the house doth keep itself;
There 's none within.

*Oli.* If that an eye may profit by a tongue,
Then should I know you by description;
Such garments and such years: "The boy is fair,
Of female favour, and bestows himself
Like a ripe sister: the woman low,
And browner than her brother." Are not you
The owner of the house I did inquire for?

*Cel.* It is no boast, being ask'd, to say we are.

*Oli.* Orlando doth commend him to you both,
And to that youth he calls his Rosalind
He sends this bloody napkin. Are you he?

*Ros.* I am: what must we understand by this?

*Oli.* Some of my shame; if you will know of me
What man I am, and how, and why, and where
This handkercher was stain'd.

*Cel.* I pray you, tell it.

*Oli.* When last the young Orlando parted from you
He left a promise to return again
Within an hour; and pacing through the forest,
Chewing the food of sweet and bitter fancy,
Lo, what befel! He threw his eye aside,
And mark what object did present itself:
Under an oak, whose boughs were moss'd with age
And high top bald with dry antiquity,
A wretched ragged man, o'ergrown with hair,
Lay sleeping on his back: about his neck
A green and gilded snake had wreath'd itself,
Who, with her head nimble in threats, approach'd
The opening of his mouth; but suddenly,
Seeing Orlando, it unlink'd itself,
And with indented glides did slip away
Into a bush: under which bush's shade
A lioness, with udders all drawn dry,
Lay crouching, head on ground, with catlike watch,
When that the sleeping man should stir; for 't is
The royal disposition of that beast
To prey on nothing that doth seem as dead:
This seen, Orlando did approach the man
And found it was his brother, his elder brother.

*Cel.* O, I have heard him speak of that same brother;

[96] *handkercher:* the commonest form of *handkerchief* in S.'s day.

And he did render him the most unnatural
That liv'd amongst men.
*Oli.* And well he might so do,
For well I know he was unnatural.
*Ros.* But, to Orlando: did he leave him there,
Food to the suck'd and hungry lioness?
*Oli.* Twice did he turn his back and purpos'd so;
But kindness, nobler ever than revenge,
And nature, stronger than his just occasion,
Made him give battle to the lioness,
Who quickly fell before him: in which hurtling
From miserable slumber I awaked.
*Cel.* Are you his brother?
*Ros.* Was 't you he rescu'd?
*Cel.* Was 't you that did so oft contrive to kill him?
*Oli.* 'T was I; but 't is not I: I do not shame
To tell you what I was, since my conversion
So sweetly tastes, being the thing I am.
*Ros.* But, for the bloody napkin?
*Oli.* By and by.
When from the first to last betwixt us two
Tears our recountments had most kindly bath'd,
As how I came into that desert place: —
In brief, he led me to the gentle Duke,
Who gave me fresh array and entertainment,
Committing me unto my brother's love;
Who led me instantly unto his cave,
There strip'd himself, and here upon his arm
The lioness had torn some flesh away,
Which all this while had bled; and now he fainted
And cried, in fainting, upon Rosalind.
Brief, I recover'd him, bound up his wound;
And, after some small space, being strong at heart,
He sent me hither, stranger as I am,
To tell this story, that you might excuse
His broken promise, and to give this napkin
Dyed in his blood unto the shepherd youth
That he in sport doth call his Rosalind. [*Rosalind swoons.*
*Cel.* Why, how now, Ganymede! sweet Ganymede!
*Oli.* Many will swoon when they do look on blood.
*Cel.* There is more in it. Cousin Ganymede!
*Oli.* Look, he recovers.
*Ros.* I would I were at home.
*Cel.* We 'll lead you thither.
I pray you, will you take him by the arm?
*Oli.* Be of good cheer, youth: you a man! you lack a man's
heart.

*Ros.* I do so, I confess it. Ah, sirrah, a body would think this was well counterfeited! I pray you, tell your brother how well I counterfeited. Heigh-ho!

*Oli.* This was not counterfeit: there is too great testimony in your complexion that it was a passion of earnest.

*Ros.* Counterfeit, I assure you.

*Oli.* Well then, take a good heart and counterfeit to be a man.

*Ros.* So I do: but, i' faith, I should have been a woman by right.

*Cel.* Come, you look paler and paler: pray you, draw homewards. Good sir, go with us.

*Oli.* That will I, for I must bear answer back
How you excuse my brother, Rosalind.

*Ros.* I shall devise something: but, I pray you, commend my counterfeiting to him. Will you go? [*Exeunt.*

## ACT V.

### SCENE I. *The forest.*

*Enter* TOUCHSTONE *and* AUDREY.

*Touch.* We shall find a time, Audrey; patience, gentle Audrey.

*Aud.* Faith, the priest was good enough, for all the old gentleman's saying.

*Touch.* A most wicked Sir Oliver, Audrey, a most vile Martext. But, Audrey, there is a youth here in the forest lays claim to you.

*Aud.* Ay, I know who 't is: he hath no interest in me in the world: here comes the man you mean.

*Touch.* It is meat and drink to me to see a clown: by my troth, we that have good wits have much to answer for; we shall be flouting; we cannot hold.

*Enter* WILLIAM.

*Will.* Good even, Audrey.

*Aud.* God ye good even, William.

*Will.* And good even to you, sir.

*Touch.* Good even, gentle friend. Cover thy head, cover thy head; nay, prithee, be cover'd. How old are you, friend?

*Will.* Five and twenty, sir.

*Touch.* A ripe age. Is thy name William?

*Will.* William, sir.

*Touch.* A fair name. Wast born i' th' forest here?

*Will.* Ay, sir, I thank God.

[14] *God ye good even.* Contracted from God give ye, etc.

*Touch.* "Thank God;" a good answer. Art rich?

*Will.* Faith, sir, so so.

*Touch.* "So so" is good, very good, very excellent good; and yet it is not; it is but so so. Art thou wise?

*Will.* Ay, sir, I have a pretty wit.

*Touch.* Why, thou say'st well. I do now remember a saying, "The fool doth think he is wise, but the wise man knows himself to be a fool." The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby that grapes were made to eat and lips to open. You do love this maid?

*Will.* I do, sir.

*Touch.* Give me your hand. Art thou learned?

*Will.* No, sir.

*Touch.* Then learn this of me: to have, is to have; for it is a figure in rhetoric that drink, being pour'd out of a cup into a glass, by filling the one doth empty the other; for all your writers do consent that *ipse* is he: now, you are not *ipse*, for I am he. 41

*Will.* Which he, sir?

*Touch.* He, sir, that must marry this woman. Therefore, you clown, abandon, — which is in the vulgar leave, — the society, — which in the boorish is company, — of this female, — which in the common is woman; which together is, abandon the society of this female, or, clown, thou perishest; or, to thy better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage: I will deal in poison with thee, or in bastinado, or in steel; I will bandy with thee in faction; I will o'er-run thee with policy; I will kill thee a hundred and fifty ways: therefore tremble, and depart.

*Aud.* Do, good William.

*Will.* God rest you merry, sir. [*Exit.*

*Enter* Corin.

*Cor.* Our master and mistress seeks you; come, away, away!

*Touch.* Trip, Audrey! trip, Audrey! I attend, I attend.

[*Exeunt.*

## Scene II. *The forest.*

*Enter* Orlando *and* Oliver.

*Orl.* Is't possible that on so little acquaintance you should like her? that but seeing, you should love her? and loving woo? and, wooing, she should grant? and will you persever to enjoy her?

*Oli.* Neither call the giddiness of it in question, the poverty

[3] *persever:* an old form of the word, accented on the second syllable.

of her, the small acquaintance, my sudden wooing, nor her sudden consenting; but say with me, I love Aliena; say with her that she loves me; consent with both that we may enjoy each other: it shall be to your good; for my father's house and all the revenue that was old Sir Rowland's will I estate upon you, and here live and die a shepherd.

*Orl.* You have my consent. Let your wedding be to-morrow; thither will I invite the Duke and all 's contented followers. Go you and prepare Aliena; for look you, here comes my Rosalind.

*Enter* ROSALIND.

*Ros.* God save you, brother.

*Oli.* And you, fair sister. [*Exit.*

*Ros.* O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf!

*Orl.* It is my arm.

*Ros.* I thought thy heart had been wounded with the claws of a lion.

*Orl.* Wounded it is, but with the eyes of a lady.

*Ros.* Did your brother tell you how I counterfeited to swoon when he show'd me your handkercher?

*Orl.* Ay, and greater wonders than that.

*Ros.* O, I know where you are: nay, 't is true: there was never any thing so sudden but the fight of two rams and Cæsar's thrasonical brag of "I came, saw, and overcame:" for your brother and my sister no sooner met but they look'd, no sooner look'd but they lov'd, no sooner lov'd but they sigh'd, no sooner sigh'd but they ask'd one another the reason, no sooner knew the reason but they sought the remedy; and in these degrees have they made a pair of stairs to marriage, which they will climb incontinent, or else be incontinent before marriage: they are in the very wrath of love and they will together; clubs cannot part them.

*Orl.* They shall be married to-morrow, and I will bid the Duke to the nuptial. But, O, how bitter a thing it is to look into happiness through another man's eyes! By so much the more shall I to-morrow be at the height of heart-heaviness, by how much I shall think my brother happy in having what he wishes for.

*Ros.* Why then, to-morrow I cannot serve your turn for Rosalind?

*Orl.* I can live no longer by thinking.

*Ros.* I will weary you then no longer with idle talking. Know of me then, for now I speak to some purpose, that I

17 *fair sister.* Celia has not kept Rosalind's secret from her lover.

29 *thrasonical* = exceedingly boastful Thraso is the name of a braggart soldier in Terence's *Eunuchus.*

know you are a gentleman of good conceit: I speak not this that you should bear a good opinion of my knowledge, insomuch I say I know you are; neither do I labour for a greater esteem than may in some little measure draw a belief from you, to do yourself good, and not to grace me. Believe then, if you please, that I can do strange things: I have, since I was three year old, convers'd with a magician, most profound in his art and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena, shall you marry her: I know into what straits of fortune she is driven; and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes to-morrow, human as she is and without any danger.

*Orl.* Speak'st thou in sober meanings?

*Ros.* By my life, I do; which I tender dearly, though I say I am a magician. Therefore, put you in your best array; bid your friends; for if you will be married to-morrow, you shall, and to Rosalind, if you will.

*Enter* Silvius *and* Phebe.

Look, here comes a lover of mine and a lover of hers.

*Phe.* Youth, you have done me much ungentleness,
To show the letter that I writ to you.

*Ros.* I care not if I have: it is my study
To seem despiteful and ungentle to you:
You are there followed by a faithful shepherd;
Look upon him, love him; he worships you.

*Phe.* Good shepherd, tell this youth what 't is to love.

*Sil.* It is to be all made of sighs and tears;
And so am I for Phebe.

*Phe.* And I for Ganymede.

*Orl.* And I for Rosalind.

*Ros.* And I for no woman.

*Sil.* It is to be all made of faith and service;
And so am I for Phebe.

*Phe.* And I for Ganymede.

*Orl.* And I for Rosalind.

*Ros.* And I for no woman.

*Sil.* It is to be all made of fantasy,
All made of passion and all made of wishes,
All adoration, duty, and observance,
All humbleness, all patience and impatience,
All purity, all trial, all observance;
And so am I for Phebe.

[49] *good conceit* = good sense, intelligence.
[87] *observance* = consideration, respect.
[89] *all observance*: corrupt, by a mistaken repetition of a word already used. No acceptable substitute has been suggested.

*Phe.* And so am I for Ganymede.
*Orl.* And so am I for Rosalind.
*Ros.* And so am I for no woman.
*Phe.* If this be so, why blame you me to love you?
*Sil.* If this be so, why blame you me to love you?
*Orl.* If this be so, why blame you me to love you?
*Ros.* Who do you speak to, "Why blame you me to love you?"
*Orl.* To her that is not here, nor doth not hear.
*Ros.* Pray you, no more of this; 't is like the howling of Irish wolves against the moon. [*To Sil.*] I will help you, if I can: [*To Phe.*] I would love you, if I could. To-morrow meet me all together. [*To Phe.*] I will marry you, if ever I marry woman, and I 'll be married to-morrow: [*To Orl.*] I will satisfy you, if ever I satisfi'd man, and you shall be married to-morrow: [*To Sil.*] I will content you, if what pleases you contents you, and you shall be married to-morrow. [*To Orl.*] As you love Rosalind, meet: [*To Sil.*] as you love Phebe, meet: and as I love no woman, I 'll meet. So fare you well: I have left you commands.
*Sil.* I 'll not fail, if I live.
*Phe.* Nor I.
*Orl.* Nor I. [*Exeunt.*

## SCENE III. *The forest.*

*Enter* TOUCHSTONE *and* AUDREY.

*Touch.* To-morrow is the joyful day, Audrey: to-morrow will we be married.

*Aud.* I do desire it with all my heart; and I hope it is no dishonest desire to desire to be a woman of the world. Here come two of the banish'd Duke's pages.

*Enter two* Pages.

*First Page.* Well met, honest gentleman.
*Touch.* By my troth, well met. Come, sit, sit, and a song.
*Sec. Page.* We are for you: sit i' th' middle.
*First Page.* Shall we clap into 't roundly, without hawking or spitting or saying we are hoarse, which are the only prologues to a bad voice?
*Sec. Page.* I' faith, i' faith; and both in a tune, like two gipsies on a horse.

SONG.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,

3 *dishonest* = dishonorable; so an honest woman = an honorable woman.
4 *woman of the world* = a married woman, a matron.
10 *the only prologues:* as if without *the;* only prologues.
15 *nonino.* This is not a mere senseless burden, but has a meaning which cannot be decorously set forth.

That o'er the green corn-field did pass
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, etc.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In spring time, etc.

And therefore take the present time,
With a hey, and a ho, and a hey nonino;
For love is crowned with the prime
In spring time, etc.

*Touch.* Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untimeable.

*First Page.* You are deceiv'd, sir: we kept time, we lost not our time.

*Touch.* By my troth, yes; I count it but time lost to hear such a foolish song. God b' wi' you; and God mend your voices! Come, Audrey. [*Exeunt.*

## Scene IV. *The forest.*

*Enter* Duke senior, Amiens, Jaques, Orlando, Oliver, *and* Celia.

*Duke S.* Dost thou believe, Orlando, that the boy
Can do all this that he hath promised?

*Orl.* I sometimes do believe, and sometimes do not;
As those that fear they hope, and know they fear.

*Enter* Rosalind, Silvius, *and* Phebe.

*Ros.* Patience once more, whiles our compact is urg'd:
You say, if I bring in your Rosalind,
You will bestow her on Orlando here?

*Duke S.* That would I, had I kingdoms to give with her.

*Ros.* And you say, you will have her, when I bring her?

*Orl.* That would I, were I of all kingdoms king.

*Ros.* You say, you 'll marry me, if I be willing?

*Phe.* That will I, should I die the hour after.

*Ros.* But if you do refuse to marry me,
You 'll give yourself to this most faithful shepherd?

*Phe.* So is the bargain.

*Ros.* You say that you 'll have Phebe, if she will?

*Sil.* Though to have her and death were both one thing.

*Ros.* I have promis'd to make all this matter even.

Keep you your word, O Duke, to give your daughter;
You yours, Orlando, to receive his daughter:
Keep your word, Phebe, that you 'll marry me,
Or else refusing me, to wed this shepherd:
Keep your word, Silvius, that you 'll marry her,
If she refuse me: and from hence I go,
To make these doubts all even. [*Exeunt Rosalind and Celia.*

*Duke S.* I do remember in this shepherd boy
Some lively touches of my daughter's favour.

*Orl.* My lord, the first time that I ever saw him
Methought he was a brother to your daughter:
But, my good lord, this boy is forest-born,
And hath been tutor'd in the rudiments
Of many desperate studies by his uncle,
Whom he reports to be a great magician,
Obscured in the circle of this forest.

*Enter* TOUCHSTONE *and* AUDREY.

*Jaq.* There is, sure, another flood toward, and these couples are coming to the ark. Here comes a pair of very strange beasts, which in all tongues are called fools.

*Touch.* Salutation and greeting to you all!

*Jaq.* Good my lord, bid him welcome: this is the motley-minded gentleman that I have so often met in the forest: he hath been a courtier, he swears.

*Touch.* If any man doubt that, let him put me to my purgation. I have trod a measure; I have flatter'd a lady; I have been politic with my friend, smooth with mine enemy; I have undone three tailors; I have had four quarrels, and like to have fought one.

*Jaq.* And how was that ta'en up?

*Touch.* Faith, we met, and found the quarrel was upon the seventh cause.

*Jaq.* How seventh cause? Good my lord, like this fellow.

*Duke S.* I like him very well.

*Touch.* God 'ield you, sir; I desire you the like. I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear; according as marriage binds and blood breaks. A poor virgin, sir, an ill-favour'd thing, sir, but mine own; a poor humour of mine, sir, to take that that no man else will: rich honesty dwells like a miser, sir, in a poor house; as your pearl in your foul oyster.

*Duke S.* By my faith, he is very swift and sententious.

*Touch.* According to the fool's bolt, sir, and such dulcet diseases.

32 *desperate studies:* that is, witchcraft and the like.
42 *purgation.* This word was used metaphorically to mean test, trial.
53 *copulatives* = those who seek to be united.
60 *the fool's bolt:* soon shot, according to the old proverb.

*Jaq.* But, for the seventh cause; how did you find the quarrel on the seventh cause?

*Touch.* Upon a lie seven times removed: — bear your body more seeming, Audrey: — as thus, sir. I did dislike the cut of a certain courtier's beard: he sent me word, if I said his beard was not cut well, he was in the mind it was: this is call'd the Retort Courteous. If I sent him word again "it was not well cut," he would send me word, he cut it to please himself: this is call'd the Quip Modest. If again "it was not well cut," he disabled my judgement: this is called the Reply Churlish. If again "it was not well cut," he would answer, I spake not true: this is call'd the Reproof Valiant. If again "it was not well cut," he would say, I lied: this is called the Countercheck Quarrelsome: and so to the Lie Circumstantial and the Lie Direct.

*Jaq.* And how oft did you say his beard was not well cut?

*Touch.* I durst go no further than the Lie Circumstantial, nor he durst not give me the Lie Direct; and so we measur'd swords and parted.

*Jaq.* Can you nominate in order now the degrees of the lie?

*Touch.* O sir, we quarrel in print, by the book; as you have books for good manners. I will name you the degrees. The first, the Retort Courteous; the second, the Quip Modest; the third, the Reply Churlish; the fourth, the Reproof Valiant; the fifth, the Countercheck Quarrelsome; the sixth, the Lie with Circumstance; the seventh, the Lie Direct. All these you may avoid but the Lie Direct; and you may avoid that too, with an If. I knew when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought but of an If, as, "If you said so, then I said so;" and they shook hands and swore brothers. Your If is the only peace-maker; much virtue in If.

*Jaq.* Is not this a rare fellow, my lord? he 's as good at any thing and yet a Fool.

*Duke S.* He uses his folly like a stalking-horse and under the presentation of that he shoots his wit.

*Enter* Hymen, Rosalind, *and* Celia.

*Still Music.*

*Hym.* Then is there mirth in heaven,
When earthly things made even
Atone together.

[62] *the seventh cause.* This humorous and satirical passage is supposed to have been suggested by a book published in 1595, by Vincentio Saviolo, upon the punctilio of duelling.

[82] *in print* = precisely.

[96] *stalking-horse:* the figure of a horse, or perhaps a living horse, concealed by which the hunter approached his prey.

Good Duke, receive thy daughter:
Hymen from heaven brought her,
Yea, brought her hither,
That thou mightst join her hand with his
Whose heart within his bosom is.

*Ros.* [*To Duke.*] To you I give myself for I am yours.
[*To Orl.*] To you I give myself for I am yours.

*Duke S.* If there be truth in sight, you are my daughter.

*Orl.* If there be truth in sight, you are my Rosalind.

*Phe.* If sight and shape be true,
Why then, my love adieu!

*Ros.* I 'll have no father, if you be not he:
I 'll have no husband, if you be not he:
Nor ne'er wed woman, if you be not she.

*Hym.* Peace, ho! I bar confusion:
'T is I must make conclusion
Of these most strange events:
Here 's eight that must take hands
To join in Hymen's bands,
If truth holds true contents.
You and you no cross shall part:
You and you are heart in heart:
You to his love must accord,
Or have a woman to your lord:
You and you are sure together,
As the winter to foul weather.
Whiles a wedlock-hymn we sing,
Feed yourselves with questioning;
That reason wonder may diminish,
How thus we met, and these things finish.

Song.

Wedding is great Juno's crown:
O blessed bond of board and bed!
'T is Hymen peoples every town;
High wedlock then be honoured:
Honour, high honour and renown,
To Hymen, god of every town!

*Duke S.* O my dear niece, welcome thou art to me!
Even daughter, welcome, in no less degree.

*Phe.* I will not eat my word. [*To Silvius.*] Now thou art mine;
Thy faith my fancy to thee doth combine.

*Enter* Jaques de Boys.

*Jaq. de B.* Let me have audience for a word or two:
I am the second son of old Sir Rowland,
That bring these tidings to this fair assembly.

Duke Frederick, hearing how that every day
Men of great worth resorted to this forest,
Address'd a mighty power; which were on foot,
In his own conduct, purposely to take
His brother here and put him to the sword:
And to the skirts of this wild wood he came;
Where meeting with an old religious man,
After some question with him, was converted
Both from his enterprise and from the world,
His crown bequeathing to his banish'd brother,
And all their lands restor'd to them again
That were with him exiled. This to be true,
I do engage my life.
*Duke S.* Welcome, young man;
Thou offer'st fairly to thy brother's wedding:
To one his lands withheld, and to the other
A land itself at large, a potent dukedom.
First, in this forest let us do those ends
That here were well begun and well begot:
And after, every of this happy number
That have endur'd shrewd days and nights with us
Shall share the good of our returned fortune,
According to the measure of their states.
Meantime, forget this new-fall'n dignity
And fall into our rustic revelry.
Play, music! And you, brides and bridegrooms all,
With measure heap'd in joy, to th' measures fall.
*Jaq.* Sir, by your patience. — If I heard you rightly,
The Duke hath put on a religious life
And thrown into neglect the pompous court?
*Jaq. de B.* He hath.
*Jaq.* To him will I: out of these convertites
There is much matter to be heard and learn'd.
[*To Duke.*] You to your former honour I bequeath;
Your patience and your virtue well deserves it:
[*To Orl.*] You to a love that your true faith doth merit:
[*To Oli.*] You to your land and love and great allies:
[*To Sil.*] You to a long and well deserved bed:
[*To Touch.*] And you to wrangling; for thy loving voyage
Is but for two months victuall'd. So, to your pleasures:
I am for other than for dancing measures.
*Duke S.* Stay, Jaques, stay.
*Jaq.* To see no pastime I: what you would have I 'll stay to know at your abandon'd cave. [*Exit.*

146 *Address'd* = made ready.
154 *And all their lands restor'd:* confusion here, from carelessness, but the meaning plain enough.
163 *shrewd* = sharp

*Duke S.* Proceed, proceed: we will begin these rites,
As we do trust they 'll end, in true delights. [*A dance.*

EPILOGUE.

*Ros.* It is not the fashion to see the lady the epilogue; but it is no more unhandsome than to see the lord the prologue. If it be true that good wine needs no bush, 't is true that a good play needs no epilogue; yet to good wine they do use good bushes, and good plays prove the better by the help of good epilogues. What a case am I in then, that am neither a good epilogue nor cannot insinuate with you in the behalf of a good play! I am not furnish'd like a beggar, therefore to beg will not become me: my way is to conjure you; and I 'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please you: and I charge you, O men, for the love you bear to women — as I perceive by your simpering, none of you hates them — that between you and the women the play may please. If I were a woman I would kiss as many of you as had beards that pleas'd me, complexions that lik'd me and breaths that I defied not: and, I am sure, as many as have good beards or good faces or sweet breaths will, for my kind offer, when I make curtsy, bid me farewell. [*Exeunt.*

[14] *If I were a woman.* The speaker was a young man; there were no women actresses until Charles II.'s time.
[15] *lik'd me* = that I liked. *defied not* = did not revolt from.

# THE TAMING OF THE SHREW.

## INTRODUCTION.

This comedy, which mingles fire-works and moonshine, and which bears much the same relation to Shakespeare's ideal comedy of life as practical joking does to humor, is a piece of theatrical patchwork, for which he whose name it bears is but partly responsible. A play called *The Taming of a Shrew*, which shows no trace of Shakespeare's hand, was published in 1594; and this was worked over by the authors of our *Taming of the Shrew*. The plot, the personages, and even the scheme of the Induction, are taken from the old play, which, however, is as dull as this is in most parts spirited and interesting. Of the structure and substance of the latter I wrote thus twenty-five years ago, in the Introduction to my first edition. "In it three hands at least are traceable: that of the author of the old play, that of Shakespeare himself, and that of a colaborer. The first appears in the structure of the plot, and in the incidents and the dialogue of most of the minor scenes; to the last must be assigned the greater part of the love business between Bianca and her two suitors; while to Shakespeare belong the strong, clear characterization, the delicious humor, and the rich verbal coloring of the recast Induction, and all the scenes in which Katherina, Petruchio, and Grumio are the prominent figures, together with the general effect produced by scattering lines and words and phrases here and there, and removing others elsewhere, throughout the rest of the play." This view has been adopted by most, if not all, of the editors and critics of Shakespeare; but some of them, however, go farther than I should venture to do, even with their help, in particular and minute distribution of scenes and speeches. *The Taming of the Shrew* was first printed in the folio of 1623. The period of the action is Shakespeare's own time.

## DRAMATIS PERSONÆ.

A Lord.
CHRISTOPHER SLY, *a tinker.*
Hostess, Page, Players, Huntsmen, and Servants.
} *Persons in the Induction.*

BAPTISTA, *a rich gentleman of Padua.*
VINCENTIO, *an old gentlemon of Pisa.*
LUCENTIO, *son to Vincentio, in love with Bianca.*
PETRUCHIO, *a gentleman of Verona, a suitor to Katherina.*
GREMIO, HORTENSIO, } *suitors to Bianca.*

TRANIO, BIONDELLO, } *servants to Lucentio.*
GRUMIO, CURTIS, } *servants to Petruchio.*
*A Pedant.*

KATHERINA, *the shrew,* BIANCA, } *daughters to Baptista.*
*Widow.*

*Tailor, Haberdasher, and Servants attending on Baptista and Petruchio.*

SCENE: Padua, and Petruchio's country-house.

# THE TAMING OF THE SHREW.

## INDUCTION.

SCENE I. *Before an alehouse on a heath.*

*Enter* HOSTESS, *and* SLY.

*Sly.* I 'll pheese you, in faith.

*Host.* A pair of stocks, you rogue!

*Sly.* Y' are a baggage: the Slys are no rogues; look in the chronicles; we came in with Richard Conqueror. Therefore *paucas pallabris;* let the world slide: sessa!

*Host.* You will not pay for the glasses you have burst?

*Sly.* No, not a denier. Go by, Jeronimy: go to thy cold bed, and warm thee.

*Host.* I know my remedy; I must go fetch the third borough. [*Exit.*

*Sly.* Third, or fourth, or fifth borough, I 'll answer him by law: I 'll not budge an inch, boy: let him come, and kindly.

[*Falls asleep.*

*Horns winded. Enter a* Lord *from hunting, with his train.*

*Lord.* Huntsman, I charge thee, tender well my hounds:
(Brach Merriman, the poor cur, is emboss'd;)
And couple Clowder with the deep-mouth'd brach.
Saw'st thou not, boy, how Silver made it good
At the hedge-corner, in the coldest fault?
I would not lose the dog for twenty pound.

*First Hun.* Why, Belman is as good as he, my lord;
He cried upon it at the merest loss
And twice to-day pick'd out the dullest scent:
Trust me, I take him for the better dog.

*Lord.* Thou art a fool: if Echo were as fleet,
I would esteem him worth a dozen such.

[1] *pheese* = worry; common as noun and verb in New England.
[5] *paucas pallabris* = *pocas palabras* (Span.) = few words. *sessa:* perhaps an English pronunciation of the Spanish *cessa*, or the French *cessez* = have done, be quiet.
[7] *Go by, Jeronimy*, etc. This is a phrase from Kyd's *Spanish Tragedy*, which was a butt of ridicule in S.'s day.
[9] *third borough:* a parish officer.
[14] *Brach:* a bitch-hound. *emboss'd* = hard run and foaming at mouth.

But sup them well and look unto them all:
To-morrow I intend to hunt again.
*First Hun.* I will, my lord.
*Lord.* What 's here? one dead, or drunk? See, doth he breathe?
*Sec. Hun.* He breathes, my lord. Were he not warm'd with ale,
This were a bed but cold to sleep so soundly.
*Lord.* O monstrous beast! how like a swine he lies!
Grim death, how foul and loathsome is thine image!
Sirs, I will practice on this drunken man.
What think you, if he were convey'd to bed,
Wrapp'd in sweet clothes, rings put upon his fingers,
A most delicious banquet by his bed,
And brave attendants near him when he wakes,
Would not the beggar then forget himself?
*First Hun.* Believe me, lord, I think he cannot choose.
*Sec. Hun.* It would seem strange unto him when he wak'd.
*Lord.* Even as a flattering dream or worthless fancy.
Then take him up and manage well the jest:
Carry him gently to my fairest chamber
And hang it round with all my wanton pictures:
Balm his foul head in warm distilled waters
And burn sweet wood to make the lodging sweet:
Procure me music ready when he wakes,
To make a dulcet and a heavenly sound;
And if he chance to speak, be ready straight
And with a low submissive reverence
Say "What is it your honour will command?"
Let one attend him with a silver basin
Full of rose-water and bestrew'd with flowers;
Another bear the ewer, the third a diaper,
And say "Will 't please your lordship cool your hands?"
Some one be ready with a costly suit
And ask him what apparel he will wear;
Another tell him of his hounds and horse,
And that his lady mourns at his disease:
Persuade him that he hath been lunatic;
And when he says he is, say that he dreams,
For he is nothing but a mighty lord.
This do and do it kindly, gentle sirs:
It will be pastime passing excellent,
If it be husbanded with modesty.

37 *brave attendants* = finely dressed attendants.
45 *Balm.* Perhaps we should read *bathe* for the *balme* of the old copy: an easy misprint.
61 *And when he says he is:* that is, when he says that he is now crazy.

*First Hun.* My lord, I warrant you we will play our part,
As he shall think by our true diligence
He is no less than what we say he is.
*Lord.* Take him up gently and to bed with him;
And each one to his office when he wakes.
[*Some bear out Sly. A trumpet sounds.*
Sirrah, go see what trumpet 't is that sounds: [*Exit Servingman.*
Belike, some noble gentleman that means,
Travelling some journey, to repose him here.

*Re-enter* Servingman.

How now! who is it?
*Serv.* An 't please your honour, players
That offer service to your lordship.
*Lord.* Bid them come near.

*Enter* Players.

Now, fellows, you are welcome.
*Players.* We thank your honour.
*Lord.* Do you intend to stay with me to-night?
*A Player.* So please your lordship to accept our duty.
*Lord.* With all my heart. This fellow I remember,
Since once he play'd a farmer's eldest son:
'T was where you woo'd the gentlewoman so well:
I have forgot your name; but, sure, that part
Was aptly fitted and naturally perform'd.
*A Player.* I think 't was Soto that your honour means.
*Lord.* 'T is very true: thou didst it excellent.
Well, you are come to me in happy time;
The rather for I have some sport in hand
Wherein your coming can assist me much.
There is a lord will hear you play to-night:
But I am doubtful of your modesties;
Lest over-eyeing of his odd behaviour, —
For yet his honour never heard a play, —
You break into some merry passion
And so offend him; for I tell you, sirs,
If you should smile he grows impatient.
*A Player.* Fear not, my lord: we can contain ourselves,
Were he the veriest antic in the world.
*Lord.* Go, sirrah, take them to the buttery,
And give them friendly welcome every one:
Let them want nothing that my house affords.
[*Exit one with the Players.*
Sirrah, go you to Barthol'mew my page,

67 *As he shall think* = that he shall think.
*Enter Players.* The stage direction of the old play adds "with packs on their backs."
85 *Soto:* a personage in Beaumont and Fletcher's *Woman Pleased.*

And see him dress'd in all suits like a lady:
That done, conduct him to the drunkard's chamber;
And call him madam, do him obeisance.
Tell him from me, as he will win my love,
He bear himself with honourable action,
Such as he hath observ'd in noble ladies
Unto their lords, by them accomplished:
Such duty to the drunkard let him do
With soft low tongue and lowly courtesy,
And say, What is 't your honour will command,
Wherein your lady and your humble wife
May show her duty and make known her love?
And then with kind embracements, tempting kisses,
And with declining head into his bosom,
Bid him shed tears, as being overjoy'd
To see her noble lord restor'd to health,
Who for this seven years hath esteemed him
No better than a poor and loathsome beggar:
And if the boy hath not a woman's gift
To rain a shower of commanded tears,
An onion will do well for such a shift,
Which in a napkin being close convey'd
Shall in despite enforce a watery eye.
See this dispatch'd with all the haste thou canst:
Anon I 'll give thee more instructions. [*Exit a Servingman.*
I know the boy will well usurp the grace,
Voice, gait and action of a gentlewoman:
I long to hear him call the drunkard husband,
And how my men will stay themselves from laughter
When they do homage to this simple peasant.
I 'll in to counsel them; haply my presence
May well abate the over-merry spleen
Which otherwise would grow into extremes. [*Exeunt.*

## SCENE II. *A bedchamber in the* Lord's *house.*

*Enter aloft* SLY, *richly dressed, with* Attendants; *some with apparel, others with basin and ewer and other appurtenances; and* Lord, *like a servant.*

*Sly.* For God's sake, a pot of small ale.

*First Serv.* Will 't please your lordship drink a cup of sack?

*Sec. Serv.* Will 't please your honour taste of these conserves?

*Third Serv.* What raiment will your honour wear to-day?

*Sly.* I am Christophero Sly; call not me honour nor lord-

137 *instructions:* four syllables.

*Enter aloft.* In S.'s day, there was at the back of the stage a raised gallery for the actors who played scenes like this one.

3 *sack* = sherry wine.

ship: I ne'er drank sack in my life; and if you give me any conserves, give me conserves of beef: ne'er ask me what raiment I 'll wear; for I have no more doublets than backs, no more stockings than legs, nor no more shoes than feet; nay, sometime more feet than shoes, or such shoes as my toes look through the overleather.

*Lord.* Heaven cease this idle humour in your honour!
O, that a mighty man of such descent,
Of such possessions and so high esteem,
Should be infused with so foul a spirit!

*Sly.* What, would you make me mad? Am not I Christopher Sly, old Sly's son of Burton heath, by birth a pedlar, by education a card-maker, by transmutation a bear-herd, and now by present profession a tinker? Ask Marian Hacket, the fat ale-wife of Wincot, if she know me not: if she say I am not fourteen pence on the score for sheer ale, score me up for the lying'st knave in Christendom. What! I am not bestraught: here 's —

*Third Serv.* O, this it is that makes your lady mourn!

*Sec. Serv.* O, this it is that makes your servants droop!

*Lord.* Hence comes it that your kindred shuns your house,
As beaten hence by your strange lunacy.
O noble lord, bethink thee of thy birth,
Call home thy ancient thoughts from banishment
And banish hence these abject lowly dreams.
Look how thy servants do attend on thee,
Each in his office ready at thy beck.
Wilt thou have music? hark! Apollo plays [*Music.*
And twenty caged nightingales do sing:
Or wilt thou sleep? we 'll have thee to a couch
Softer and sweeter than the lustful bed
On purpose trimm'd up for Semiramis.
Say thou wilt walk; we will bestrew the ground:
Or wilt thou ride? thy horses shall be trapp'd,
Their harness studded all with gold and pearl.
Dost thou love hawking? thou hast hawks will soar
Above the morning lark; or wilt thou hunt?
Thy hounds shall make the welkin answer them
And fetch shrill echoes from the hollow earth.

*First Serv.* Say thou wilt course; thy greyhounds are as swift
As breathed stags, ay, fleeter than the roe.

*Sec. Serv.* Dost thou love pictures? we will fetch thee straight
Adonis painted by a running brook,

22 *bestraught* = distraught, distracted.
37 *Semiramis*, Queen of Babylon, slew her husband and abandoned herself to her passions.

And Cytherea all in sedges hid,
Which seem to move and wanton with her breath
Even as the waving sedges play with wind.
*Lord.* We 'll show thee Io as she was a maid,
And how she was beguiled and surpris'd,
As lively painted as the deed was done.
*Third Serv.* Or Daphne roaming through a thorny wood,
Scratching her legs that one shall swear she bleeds,
And at that sight shall sad Apollo weep,
So workmanly the blood and tears are drawn.
*Lord.* Thou art a lord and nothing but a lord:
Thou hast a lady far more beautiful
Than any woman in this waning age.
*First Serv.* And till the tears that she hath shed for thee
Like envious floods o'er-run her lovely face,
She was the fairest creature in the world;
And yet she is inferior to none.
*Sly.* Am I a lord? and have I such a lady?
Or do I dream? or have I dream'd till now?
I do not sleep: I see, I hear, I speak;
I smell sweet savours and I feel soft things:
Upon my life, I am a lord indeed
And not a tinker nor Christophero Sly.
Well, bring our lady hither to our sight;
And once again, a pot o' th' smallest ale.
*Sec. Serv.* Will 't please your mightiness to wash your hands?
O, how we joy to see your wit restor'd!
O, that once more you knew but what you are!
These fifteen years you have been in a dream;
Or when you wak'd, so wak'd as if you slept.
*Sly.* These fifteen years! by my fay, a goodly nap.
But did I never speak of all that time?
*First. Serv.* O, yes, my lord, but very idle words:
For though you lay here in this goodly chamber,
Yet would you say ye were beaten out of door;
And rail upon the hostess of the house;
And say you would present her at the leet,
Because she brought stone jugs and no seal'd quarts:
Sometimes you would call out for Cicely Hacket.
*Sly.* Ay, the woman's maid of the house.
*Third Serv.* Why, sir, you know no house nor no such maid,

49 *Cytherea* = Venus.
52 *Io:* a nymph whom jealous Juno set the hundred-eyed Argus to watch, but who was carried off by Jupiter.
55 *Daphne:* a nymph who, pursued by Apollo, was, at her prayer for deliverance, turned into a laurel-tree.
85 *leet* = court leet, a petty tribunal.
86 *seal'd quarts:* officially sealed, as good measures.

Nor no such men as you have reckon'd up,
As Stephen Sly and old John Naps o' th' Green
And Peter Turph and Henry Pimpernell
And twenty more such names and men as these
Which never were, nor no man ever saw.
*Sly.* Now Lord be thanked for my good amends!
*All.* Amen.
*Sly.* I thank thee: thou shalt not lose by it.

*Enter the* Page *as a lady, with attendants.*

*Page.* How fares my noble lord?
*Sly.* Marry, I fare well; for here is cheer enough.
Where is my wife?
*Page.* Here, noble lord: what is thy will with her?
*Sly.* Are you my wife and will not call me husband?
My men should call me "lord:" I am your goodman.
*Page.* My husband and my lord, my lord and husband;
I am your wife in all obedience.
*Sly.* I know it well. What must I call her?
*Lord.* Madam.
*Sly.* Al'ce madam, or Joan madam?
*Lord.* Madam, and nothing else: so lords call ladies.
*Sly.* Madam wife, they say that I have dream'd
And slept above some fifteen year or more.
*Page.* Ay, and the time seems thirty unto me,
Being all this time abandon'd from your bed.
*Sly.* 'T is much. Servants, leave me and her alone.
Madam, undress you and come now to bed.
*Page.* Thrice-noble lord, let me entreat of you
To pardon me yet for a night or two,
Or, if not so, until the sun be set:
For your physicians have expressly charg'd,
In peril to incur your former malady,
That I should yet absent me from your bed:
I hope this reason stands for my excuse.
*Sly.* Ay, it stands so that I may hardly tarry so long. But I would be loath to fall into my dreams again: I will therefore tarry in despite of the flesh and the blood.

*Enter a* Messenger.

*Mess.* Your honour's players, hearing your amendment,
Are come to play a pleasant comedy;
For so your doctors hold it very meet,
Seeing too much sadness hath congeal'd your blood,
And melancholy is the nurse of frenzy:
Therefore they thought it good you hear a play
And frame your mind to mirth and merriment,
Which bars a thousand harms and lengthens life.

*Sly.* Marry, I will, let them play it. Is not a comonty a Christmas gambold, or a tumbling-trick?

*Page.* No, my good lord; it is more pleasing stuff.

*Sly.* What, household stuff?

*Page.* It is a kind of history.

*Sly.* Well, we 'll see 't. Come, madam wife, sit by my side and let the world slip: we shall ne'er be younger.

[*They all sit. Flourish.*

## ACT I.

### SCENE I. *Padua. A public place.*

*Enter* LUCENTIO *and his man* TRANIO.

*Luc.* Tranio, since for the great desire I had
To see fair Padua, nursery of arts,
I am arriv'd for fruitful Lombardy,
The pleasant garden of great Italy;
And by my father's love and leave am arm'd
With his good will and thy good company,
My trusty servant, well approv'd in all,
Here let us breathe and haply institute
A course of learning and ingenious studies.
Pisa renowned for grave citizens
Gave me my being and my father first,
A merchant of great traffic through the world,
Vincentio, come of the Bentivolii.
Vincentio's son brought up in Florence
It shall become to serve all hopes conceived,
To deck his fortune with his virtuous deeds;
And therefore, Tranio, for the time I study,
Virtue and that part of philosophy
Will I apply that treats of happiness
By virtue specially to be achiev'd.
Tell me thy mind; for I have Pisa left
And am to Padua come, as he that leaves
A shallow plash to plunge him in the deep
And with satiety seeks to quench his thirst.

*Tra.* *Mi perdonato*, gentle master mine,
I am in all affected as yourself;
Glad that you thus continue your resolve
To suck the sweets of sweet philosophy.
Only, good master, while we do admire
This virtue and this moral discipline,
Let 's be no stoics nor no stocks, I pray;

[35] *Mi perdonato* = I being pardoned; that is, pardon me. (Ital.)

Or so devote to Aristotle's checks
As Ovid be an outcast quite abjur'd:
Balk logic with acquaintance that you have
And practise rhetoric in your common talk;
Music and poesy use to quicken you;
The mathematics and the metaphysics,
Fall to them as you find your stomach serves you;
No profit grows where is no pleasure ta'en:
In brief, sir, study what you most affect.
*Luc.* Gramercies, Tranio, well dost thou advise.
If, Biondello, thou wert come ashore,
We could at once put us in readiness,
And take a lodging fit to entertain
Such friends as time in Padua shall beget.
But stay a while: what company is this?
*Tra.* Master, some show to welcome us to town.

*Enter* Baptista, Katherina, Bianca, Gremio, *and* Hortensio. Lucentio *and* Tranio *stand by.*

*Bap.* Gentlemen, importune me no farther,
For how I firmly am resolv'd you know;
That is, not to bestow my youngest daughter
Before I have a husband for the elder:
If either of you both love Katherina,
Because I know you well and love you well,
Leave shall you have to court her at your pleasure.
*Gre.* [*Aside.*] To cart her rather: she 's too rough for me.
There, there, Hortensio, will you any wife?
*Kath.* I pray you, sir, is it your will
To make a stale of me amongst these mates?
*Hor.* Mates, maid! how mean you that? no mates for you,
Unless you were of gentler, milder mould.
*Kath.* I' faith, sir, you shall never need to fear:
I wis it is not half way to her heart;
But if it were, doubt not her care should be
To comb your noddle with a three-legg'd stool
And paint your face and use you like a fool.
*Hor.* From all such evils, good Lord deliver us!
*Gre.* And me too, good Lord!
*Tra.* Hush, master! here 's some good pastime toward:
That wench is stark mad or wonderful froward.
*Luc.* But in the other's silence do I see
Maid's mild behaviour and sobriety.
Peace, Tranio!
*Tra.* Well said, master; mum! and gaze your fill.

32 *checks* = moral restraints.
34 *balk* = dispute; but Rowe's "Talk logic" is plausible, and quite in S.'s manner.
58 *make a stale of me* = make me of no account, a sham.
68 *toward* = to-ward = coming.

*Bap.* Gentlemen, that I may soon make good
What I have said, Bianca, get you in:
And let it not displease thee, good Bianca,
For I will love thee ne'er the less, my girl.
*Kath.* A pretty peat! it is best
Put finger in the eye, an she knew why.
*Bian.* Sister, content you in my discontent.
Sir, to your pleasure humbly I subscribe:
My books and instruments shall be my company,
On them to look and practise by myself.
*Luc.* Hark, Tranio! thou may'st hear Minerva speak.
*Hor.* Signior Baptista, will you be so strange?
Sorry am I that our good will effects
Bianca's grief.
*Gre.* Why will you mew her up,
Signior Baptista, for this fiend of hell,
And make her bear the penance of her tongue?
*Bap.* Gentlemen, content ye; I am resolv'd:
Go in, Bianca: [*Exit Bianca.*
And for I know she taketh most delight
In music, instruments and poetry,
Schoolmasters will I keep within my house,
Fit to instruct her youth. If you, Hortensio,
Or Signior Gremio, you, know any such,
Prefer them hither; for to cunning men
I will be very kind, and liberal
To mine own children in good bringing up:
And so farewell. Katherina, you may stay;
For I have more to commune with Bianca. [*Exit.*

*Kath.* Why, and I trust I may go too, may I not? What, shall I be appointed hours; as though, belike, I knew not what to take, and what to leave, ha? [*Exit.*

*Gre.* You may go to the Devil's dam: your gifts are so good, here 's none will hold you. Their love is not so great, Hortensio, but we may blow our nails together, and fast it fairly out: our cake 's dough on both sides. Farewell: yet, for the love I bear my sweet Bianca, if I can by any means light on a fit man to teach her that wherein she delights, I will wish him to her father.

*Hor.* So will I, Signior Gremio: but a word, I pray. Though the nature of our quarrel yet never brook'd parle, know now, upon advice, it toucheth us both, that we may yet again have access to our fair mistress and be happy rivals in Bianca's love, to labour and effect one thing specially.

[78] *peat* = pet, with diminutive, disparaging sense.
[97] *prefer* = recommend, wish him to, as at end of Gremio's next speech.

*Gre.* What 's that, I pray?

*Hor.* Marry, sir, to get a husband for her sister.

*Gre.* A husband! a devil.

*Hor.* I say, a husband.

*Gre.* I say, a devil. Think'st thou, Hortensio, though her father be very rich, any man is so very a fool to be married to hell?

*Hor.* Tush, Gremio, though it pass your patience and mine to endure her loud alarums, why, man, there be good fellows in the world, an a man could light on them, would take her with all faults, and money enough.

*Gre.* I cannot tell; but I had as lief take her dowry with this condition, to be whipp'd at the high cross every morning.

*Hor.* Faith, as you say, there 's small choice in rotten apples. But come; since this bar in law makes us friends, it shall be so far forth friendly maintain'd till by helping Baptista's eldest daughter to a husband we set his youngest free for a husband, and then have to 't afresh. Sweet Bianca! Happy man be his dole! He that runs fastest gets the ring. How say you, Signior Gremio?

*Gre.* I am agreed; and would I had given him the best horse in Padua to begin his wooing that would thoroughly woo her, wed her and bed her, and rid the house of her! Come on.

[*Exeunt Gremio and Hortensio.*

*Tra.* I pray, sir, tell me, is it possible
That love should of a sudden take such hold?

*Luc.* O Tranio, till I found it to be true,
I never thought it possible or likely;
But see, while idly I stood looking on,
I found the effect of love in idleness:
And now in plainness do confess to thee,
That art to me as secret and as dear
As Anna to the Queen of Carthage was,
Tranio, I burn, I pine, I perish, Tranio,
If I achieve not this young modest girl.
Counsel me, Tranio, for I know thou canst;
Assist me, Tranio, for I know thou wilt.

*Tra.* Master, it is no time to chide you now;
Affection is not rated from the heart:
If love have touch'd you, naught remains but so,
"*Redime te captum quam queas minimo*,"

127 *and money enough* = if she had money enough.
134 *happy man be his dole* = a proverbial expression for "may he be happy."
135 *the ring:* offered as a prize
148 *Anna* was Dido's sister.
166 *Redime*, etc. = Redeem thyself, captive, for as little as thou canst. (Lat.) Quoted from Lyly's Latin Grammar.

*Luc.* Gramercies, lad, go forward; this contents:
The rest will comfort, for thy counsel's sound.
*Tra.* Master, you look'd so longly on the maid,
Perhaps you mark'd not what's the pith of all.
*Luc.* O yes, I saw sweet beauty in her face,
Such as the daughter of Agenor had,
That made great Jove to humble him to her hand,
When with his knees he kiss'd the Cretan strand.
*Tra.* Saw you no more? mark'd you not how her sister
Began to scold and raise up such a storm
That mortal ears might hardly endure the din?
*Luc.* Tranio, I saw her coral lips to move
And with her breath she did perfume the air:
Sacred and sweet was all I saw in her.
*Tra.* Nay, then, 't is time to stir him from his trance.
I pray, awake, sir: if you love the maid,
Bend thoughts and wits to achieve her. Thus it stands:
Her eldest sister is so curst and shrewd
That till the father rid his hands of her,
Master, your love must live a maid at home;
And therefore has he closely mew'd her up,
Because she will not be annoy'd with suitors.
*Luc.* Ah, Tranio, what a cruel father 's he!
But art thou not advis'd, he took some care
To get her cunning schoolmasters to instruct her?
*Tra.* Ay, marry, am I, sir; and now 't is plotted.
*Luc.* I have it, Tranio.
*Tra.* Master, for my hand,
Both our inventions meet and jump in one.
*Luc.* Tell me thine first.
*Tra.* You will be schoolmaster
And undertake the teaching of the maid:
That 's your device.
*Luc.* It is: may it be done?
*Tra.* Not possible: for who shall bear your part,
And be in Padua here Vincentio's son,
Keep house and ply his book, welcome his friends,
Visit his countrymen and banquet them?
*Luc.* *Basta?* content thee, for I have it full.
We have not yet been seen in any house,
Nor can we be distinguish'd by our faces
For man or master; then it follows thus;
Thou shalt be master, Tranio, in my stead,
Keep house and port and servants, as I should:

162 *the daughter of Agenor* = Europa.
178 *Because she will not* = in order that she shall not.
192 *Basta* = enough, content. (Ital.)

I will some other be, some Florentine,
Some Neapolitan, or meaner man of Pisa.
'T is hatch'd and shall be so: Tranio, at once
Uncase thee; take my colour'd hat and cloak:
When Biondello comes, he waits on thee;
But I will charm him first to keep his tongue.
*Tra.* So had you need.
In brief, sir, sith it your pleasure is,
And I am tied to be obedient;
For so your father charg'd me at our parting,
"Be serviceable to my son," quoth he,
Although I think 't was in another sense;
I am content to be Lucentio,
Because so well I love Lucentio.
*Luc.* Tranio, be so, because Lucentio loves:
And let me be a slave, t' achieve that maid
Whose sudden sight hath thrall'd my wounded eye.
Here comes the rogue.

*Enter* Biondello.

Sirrah, where have you been?
*Bion.* Where have I been! Nay, how now! where are you? Master, has my fellow Tranio stol'n your clothes? Or you stol'n his? or both? pray, what 's the news?
*Luc.* Sirrah, come hither: 't is no time to jest,
And therefore frame your manners to the time.
Your fellow Tranio here, to save my life,
Puts my apparel and my count'nance on,
And I for my escape have put on his;
For in a quarrel since I came ashore
I kill'd a man and fear I was descried:
Wait you on him, I charge you, as becomes,
While I make way from hence to save my life:
You understand me?
*Bion.* I, sir! ne'er a whit.
*Luc.* And not a jot of Tranio in your mouth:
Tranio is chang'd into Lucentio.
*Bion.* The better for him: would I were so too!
*Tra.* So could I, faith, boy, to have the next wish after,
That Lucentio indeed had Baptista's youngest daughter.
But, sirrah, not for my sake, but your master's, I advise
You use your manners discreetly in all kind of companies:
When I am alone, why, then I am Tranio;
But in all places else your master Lucentio.

[203] *charm*. Notwithstanding the sense in which *charm* is used by S. in three other passages, one of which is in Act IV. Sc. ii., line 58 of this play, we have here, probably, a misprint for *charge*.

[232] *daughter*, like *laughter* now, was a perfect rhyme to *after*. This pronunciation did not wholly pass away until within the last thirty years.

*Luc.* Tranio, let 's go: one thing more rests, that thyself execute, to make one among these wooers: if thou ask me why, sufficeth, my reasons are both good and weighty. [*Exeunt.*

*The presenters above speak.*

*First Serv.* My lord, you nod; you do not mind the play.

*Sly.* Yes, by Saint Anne, do I. A good matter, surely: comes there any more of it?

*Page.* My lord, 't is but begun.

*Sly.* 'T is a very excellent piece of work, madam lady: would 't were done! [*They sit and mark.*

## Scene II. *Padua. Before* Hortensio's *house.*

*Enter* Petruchio *and his man* Grumio.

*Pet.* Verona, for a while I take my leave,
To see my friends in Padua, but of all
My best beloved and approved friend,
Hortensio; and I trow this is his house.
Here, sirrah Grumio; knock, I say.

*Gru.* Knock, sir! whom should I knock? is there any man has rebus'd your worship?

*Pet.* Villain, I say, knock me here soundly.

*Gru.* Knock you here, sir! why, sir, what am I, sir, that I should knock you here, sir? 10

*Pet.* Villain, I say, knock me at this gate
And rap me well, or I 'll knock your knave's pate.

*Gru.* My master is grown quarrelsome. I should knock you first,
And then I know after who comes by the worst.

*Pet.* Will it not be?
Faith, sirrah, an you 'll not knock, I 'll ring it;
I 'll try how you can *sol, fa*, and sing it. [*He wrings him by the ears.*

*Gru.* Help, masters, help! my master is mad.

*Pet.* Now, knock when I bid you, sirrah villain! 19

*Enter* Hortensio.

*Hor.* How now! what 's the matter? My old friend Grumio! and my good friend Petruchio! How do you all at Verona?

*Pet.* Signior Hortensio, come you to part the fray?
*Con tutto il cuore, ben trovato*, may I say.

*Hor.* *Alla nostra casa ben venuto, molto honorato signor mio Petruchio.*
Rise, Grumio, rise: we will compound this quarrel.

*Gru.* Nay, 't is no matter, sir, what he 'leges in Latin. If

*Petruchio:* the English spelling of the Italian pronunciation of the name Petruccio.
23 *Con tutto*, etc. = with all my heart, well met. (Ital.)
24 *Alla nostra casa*, etc. = welcome to our house, my much-honored Signor Petruchio.
27 *in Latin.* The writer (not S.) forgot that Italian was Grumio's mother tongue.

this be not a lawful cause for me to leave his service, look you, sir, he bid me knock him and rap him soundly, sir: well, was it fit for a servant to use his master so, being perhaps, for aught I see, two and thirty, a pip out?
Whom would to God I had well knock'd at first,
Then had not Grumio come by the worst.

*Pet.* A senseless villain! Good Hortensio,
I bade the rascal knock upon your gate
And could not get him for my heart to do it.

*Gru.* Knock at the gate! O heavens! Spake you not these words plain, "Sirrah, knock me here, rap me here, knock me well, and knock me soundly"? And come you now with, "knocking at the gate"?

*Pet.* Sirrah, be gone, or talk not, I advise you.

*Hor.* Petruchio, patience; I am Grumio's pledge:
Why, this 's a heavy chance 'twixt him and you,
Your ancient, trusty, pleasant servant Grumio.
And tell me now, sweet friend, what happy gale
Blows you to Padua here from old Verona?

*Pet.* Such wind as scatters young men through the world
To seek their fortunes farther than at home
Where small experience grows. But in a few,
Signior Hortensio, thus it stands with me:
Antonio, my father, is deceas'd;
And I have thrust myself into this maze,
Haply to wive and thrive as best I may:
Crowns in my purse I have and goods at home,
And so am come abroad to see the world.

*Hor.* Petruchio, shall I then come roundly to thee
And wish thee to a shrewd ill-favour'd wife?
Thou 'ldst thank me but a little for my counsel:
And yet I 'll promise thee she shall be rich
And very rich: but thou 'rt too much my friend,
And I 'll not wish thee to her.

*Pet.* Signior Hortensio, 'twixt such friends as we
Few words suffice; and therefore, if thou know
One rich enough to be Petruchio's wife,
As wealth is burthen of my wooing dance,
Be she as foul as was Florentius' love,
As old as Sibyl and as curst and shrewd
As Socrates' Xanthippe, or a worse,
She moves me not, or not removes, at least,

[31] *a pip out.* In an obsolete game of cards, Bone-ace, or One and Thirty, to be one and thirty was to be "a pip out," and this phrase was applied to a tipsy person.

[49] *in a few* = in short; an idiom which survived long in rural New England.

[66] *Florentius' love.* In an old Middle-Age tale a knight named Florent marries a hideous hag, who in the bridal bed becomes a blooming beauty.

Affection's edge in me, were she as rough
As are the swelling Adriatic seas:
I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

*Gru.* Nay, look you, sir, he tells you flatly what his mind is: why, give him gold enough and marry him to a puppet or an aglet-baby; or an old trot with ne'er a tooth in her head, though she have as many diseases as two and fifty horses: why, nothing comes amiss, so money comes withal.

*Hor.* Petruchio, since we are stepp'd thus far in,
I will continue that I broach'd in jest.
I can, Petruchio, help thee to a wife
With wealth enough and young and beauteous,
Brought up as best becomes a gentlewoman:
Her only fault, and that is faults enough,
Is that she is intolerable curst
And shrewd and froward, so beyond all measure
That, were my state far worser than it is,
I would not wed her for a mine of gold.

*Pet.* Hortensio, peace! thou know'st not gold's effect:
Tell me her father's name and 't is enough;
For I will board her, though she chide as loud
As thunder when the clouds in autumn crack.

*Hor.* Her father is Baptista Minola,
An affable and courteous gentleman:
Her name is Katherina Minola,
Renown'd in Padua for her scolding tongue.

*Pet.* I know her father, though I know not her;
And he knew my deceased father well.
I will not sleep, Hortensio, till I see her;
And therefore let me be thus bold with you
To give you over at this first encounter,
Unless you will accompany me thither.

*Gru.* I pray you, sir, let him go while the humour lasts. O' my word, an she knew him as well as I do, she would think scolding would do little good upon him: she may perhaps call him half a score knaves or so: why, that 's nothing; an he begin once, he 'll rail in his rope-tricks. I 'll tell you what, sir, an she stand him but a little, he will throw a figure in her face and so disfigure her with it that she shall have no more eyes to see withal than a cat. You know him not, sir.

*Hor.* Tarry, Petruchio, I must go with thee,
For in Baptista's keep my treasure is:

[70] *aglet-baby* = a pendent ornament of metal, the aigulette, which was wrought sometimes into the human form.
[85] *intolerable:* probably, but not surely, a mere irregular spelling of *intolerably*.
[107] *rope-tricks:* perhaps intended as blunder for *rhetoric*.

He hath the jewel of my life in hold,
His youngest daughter, beautiful Bianca,
And her withholds from me and other more,
Suitors to her and rivals in my love,
Supposing it a thing impossible,
For those defects I have before rehears'd,
That ever Katherina will be woo'd;
Therefore this order hath Baptista ta'en,
That none shall have access unto Bianca
Till Katherine the curst have got a husband.
*Gru.* Katherine the curst!
A title for a maid of all titles the worst.
*Hor.* Now shall my friend Petruchio do me grace,
And offer me disguis'd in sober robes
To old Baptista as a schoolmaster
Well seen in music, to instruct Bianca;
That so I may, by this device, at least
Have leave and leisure to make love to her
And unsuspected court her by herself.
*Gru.* Here 's no knavery! See, to beguile the old folks, how the young folks lay their heads together!

*Enter* Gremio, *and* Lucentio *disguised.*

Master, master, look about you: who goes there, ha?
*Hor.* Peace, Grumio! it is the rival of my love.
Petruchio, stand by a while.
*Gru.* A proper stripling and an amorous!
*Gre.* O, very well; I have perus'd the note.
Hark you, sir; I 'll have them very fairly bound:
All books of love, see that at any hand;
And see you read no other lectures to her:
You understand me: over and beside
Signior Baptista's liberality,
I 'll mend it with a largess. Take your paper too. —
And let me have them very well perfum'd:
For she is sweeter than perfume itself
To whom they go to. What will you read to her?
*Luc.* Whate'er I read to her, I 'll plead for you
As for my patron, stand you so assur'd,
As firmly as yourself were still in place:
Yea, and perhaps with more successful words
Than you, unless you were a scholar, sir.
*Gre.* O this learning, what a thing it is!
*Gru.* O this woodcock, what an ass it is!
*Pet.* Peace, sirrah!
*Hor.* Grumio, mum! God save you, Signior Gremio.

128 *Well seen* = well accomplished.

*Gre.* And you are well met, Signior Hortensio.
Trow you whither I am going? To Baptista Minola.
I promis'd to inquire carefully
About a schoolmaster for the fair Bianca:
And by good fortune I have lighted well
On this young man, for learning and behaviour
Fit for her turn, well read in poetry
And other books, good ones, I warrant ye.
*Hor.* 'T is well; and I have met a gentleman
Hath promis'd me to help me to another,
A fine musician to instruct our mistress;
So shall I no whit be behind in duty
To fair Bianca, so belov'd of me.
*Gre.* Belov'd of me; and that my deeds shall prove.
*Gru.* And that his bags shall prove.
*Hor.* Gremio, 't is now no time to vent our love:
Listen to me, and if you speak me fair,
I 'll tell you news indifferent good for either.
Here is a gentleman whom by chance I met,
Upon agreement from us to his liking,
Will undertake to woo curst Katherine,
Yea, and to marry her, if her dowry please.
*Gre.* So said, so done, is well.
Hortensio, have you told him all her faults?
*Pet.* I know she is an irksome brawling scold:
If that be all, masters, I hear no harm.
*Gre.* No, say'st me so, friend? What countryman?
*Pet.* Born in Verona, old Antonio's son:
My father dead, my fortune lives for me;
And I do hope good days and long to see.
*Gre.* O sir, such a life, with such a wife, were strange!
But if you have a stomach, to 't i' God's name:
You shall have me assisting you in all.
But will you woo this wild-cat?
*Pet.* Will I live?
*Gru.* Will he woo her? ay, or I 'll hang her.
*Pet.* Why came I hither but to that intent?
Think you a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard the sea puff'd up with winds
Rage like an angry boar chafed with sweat?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard
Loud 'larums, neighing steeds, and trumpets' clang?

159 *inquire:* has the quantity of three syllables.

And do you tell me of a woman's tongue,
That gives not half so great a blow to hear
As will a chestnut in a farmer's fire?
Tush, tush! fear boys with bugs.
*Gru.* For he fears none.
*Gre.* Hortensio, hark:
This gentleman is happily arriv'd,
My mind presumes, for his own good and ours.
*Hor.* I promis'd we would be contributors
And bear his charge of wooing, whatsoe'er.
*Gre.* And so we will, provided that he win her.
*Gru.* I would I were as sure of a good dinner.

*Enter* TRANIO *bravely apparelled, and* BIONDELLO.

*Tra.* Gentlemen, God save you. If I may be bold,
Tell me, I beseech you, which is the readiest way
To the house of Signior Baptista Minola?
*Bion.* He that has the two fair daughters: is 't he you mean?
*Tra.* Even he, Biondello.
*Gre.* Hark you, sir; you mean not her to —
*Tra.* Perhaps, him and her, sir: what have you to do?
*Pet.* Not her that chides, sir, at any hand, I pray.
*Tra.* I love no chiders, sir. Biondello, let 's away.
*Luc.* Well begun, Tranio.
*Hor.* Sir, a word ere you go;
Are you a suitor to the maid you talk of, yea or no?
*Tra.* And if I be, sir, is it any offence?
*Gre.* No; if without more words you will get you hence.
*Tra.* Why, sir, I pray, are not the streets as free
For me as for you?
*Gre.* But so is not she.
*Tra.* For what reason, I beseech you?
*Gre.* For this reason, if you 'll know,
That she 's the choice love of Signior Gremio.
*Hor.* That she 's the chosen of Signior Hortensio.
*Tra.* Softly, my masters! if you be gentlemen,
Do me this right; hear me with patience.
Baptista is a noble gentleman,
To whom my father is not all unknown;
And were his daughter fairer than she is,
She may more suitors have and me for one,
Fair Leda's daughter had a thousand wooers;
Then well one more may fair Bianca have:
And so she shall; Lucentio shall make one.
Though Paris came in hope to speed alone.

204 *fear* = frighten. *bugs* = bugbears.
236 *Leda's daughter* = Helen, wife of Paris and cause of the Trojan war.

*Gre.* What! this gentleman will out-talk us all.
*Luc.* Sir, give him head: I know he 'll prove a jade.
*Pet.* Hortensio, to what end are all these words?
*Hor.* Sir, let me be so bold as ask you,
Did you yet ever see Baptista's daughter?
*Tra.* No, sir; but hear I do that he hath two,
The one as famous for a scolding tongue
As is the other for beauteous modesty.
*Pet.* Sir, sir, the first 's for me; let her go by.
*Gre.* Yea, leave that labour to great Hercules;
And let it be more than Alcides' twelve.
*Pet.* Sir, understand you this of me in sooth:
The youngest daughter whom you hearken for
Her father keeps from all access of suitors,
And will not promise her to any man
Until the elder sister first be wed:
The younger then is free and not before.
*Tra.* If it be so, sir, that you are the man
Must stead us all and me amongst the rest,
And if you break the ice and do this feat,
Achieve the elder, set the younger free
For our access, whose hap shall be to have her
Will not so graceless be to be ingrate.
*Hor.* Sir, you say well and well you do conceive;
And since you do profess to be a suitor,
You must, as we do, gratify this gentleman,
To whom we all rest generally beholding.
*Tra.* Sir, I shall not be slack: in sign whereof,
Please ye we may contrive this afternoon
And quaff carouses to our mistress' health;
And do as adversaries do in law,
Strive mightily, but eat and drink as friends.
*Gru. Bion.* O excellent motion! Fellows, let 's be gone.
*Hor.* The motion 's good indeed and be it so,
Petruchio, I shall be your *ben venuto*. [*Exeunt.*

## ACT II.

### Scene I. *Padua. A room in* Baptista's *house.*

*Enter* Katherina *and* Bianca.

*Bian.* Good sister, wrong me not, nor wrong yourself,
To make a bondmaid and a slave of me;
That I disdain: but for these other gawds,

265 *gratify* = reward, give a gratuity.
274 *ben venuto* = welcome. (Ital.)

Unbind my hands, I 'll pull them off myself,
Yea, all my raiment, to my petticoat;
Or what you will command me will I do,
So well I know my duty to my elders.
*Kath.* Of all thy suitors, here I charge thee, tell
Whom thou lov'st best: see thou dissemble not.
*Bian.* Believe me, sister, of all the men alive
I never yet beheld that special face
Which I could fancy more than any other.
*Kath.* Minion, thou liest. Is 't not Hortensio?
*Bian.* If you affect him, sister, here I swear
I 'll plead for you myself, but you shall have him.
*Kath.* O then, belike, you fancy riches more:
You will have Gremio to keep you fair.
*Bian.* Is it for him you do envy me so?
Nay then you jest, and now I well perceive
You have but jested with me all this while:
I prithee, sister Kate, untie my hands.
*Kath.* If that be jest, then all the rest was so. [*Strikes her.*

*Enter* Baptista.

*Bap.* Why, how now, dame! whence grows this insolence?
Bianca, stand aside. Poor girl! she weeps.
Go ply thy needle; meddle not with her.
For shame, thou hilding of a devilish spirit,
Why dost thou wrong her that did ne'er wrong thee?
When did she cross thee with a bitter word?
*Kath.* Her silence flouts me, and I 'll be revenged.
[*Flies after Bianca.*
*Bap.* What, in my sight? Bianca, get thee in. [*Exit Bianca.*
*Kath.* What, will you not suffer me? Nay, now I see
She is your treasure, she must have a husband;
I must dance bare-foot on her wedding day
And for your love to her lead apes in hell.
Talk not to me: I will go sit and weep
Till I can find occasion of revenge. [*Exit.*
*Bap.* Was ever gentleman thus griev'd as I?
But who comes here?

*Enter* Gremio, Lucentio *in the habit of a mean man;* Petruchio, *with* Hortensio *as a musician; and* Tranio, *with* Biondello *bearing a lute and books.*

*Gre.* Good morrow, neighbour Baptista.
*Bap.* Good morrow, neighbour Gremio. God save you, gentlemen!
*Pet.* And you, good sir! Pray, have you not a daughter
Call'd Katherina, fair and virtuous?

26 *hilding* = a slave; hence a base, degraded person.
33 *dance bare-foot.* An unmarried elder sister was said to dance barefoot at the wedding of the younger; why, is not known, more than why old maids were said to lead apes in hell.

*Bap.* I have a daughter, sir, call'd Katherina.
*Gre.* You are too blunt, go to it orderly.
*Pet.* You wrong me, Signior Gremio: give me leave.
I am a gentleman of Verona, sir,
That, hearing of her beauty and her wit,
Her affability and bashful modesty,
Her wondrous qualities and mild behaviour,
Am bold to show myself a forward guest
Within your house, to make mine eye the witness
Of that report which I so oft have heard.
And, for an entrance to my entertainment,
I do present you with a man of mine, [*Presenting Hortensio.*
Cunning in music and the mathematics,
To instruct her fully in those sciences,
Whereof I know she is not ignorant:
Accept of him, or else you do me wrong:
His name is Licio, born in Mantua.
*Bap.* You 're welcome, sir; and he, for your good sake.
But for my daughter Katherine, this I know,
She is not for your turn, the more my grief.
*Pet.* I see you do not mean to part with her,
Or else you like not of my company.
*Bap.* Mistake me not; I speak but as I find.
Whence are you, sir? what may I call your name?
*Pet.* Petruchio is my name; Antonio's son,
A man well known throughout all Italy.
*Bap.* I know him well, you are welcome for his sake.
*Gre.* Saving your tale, Petruchio, I pray,
Let us, that are poor petitioners, speak too:
Baccare! you are marvellous forward.
*Pet.* O, pardon me, Signior Gremio; I would fain be doing.
*Gre.* I doubt it not, sir; but you will curse your wooing.
Neighbour, this is a gift very grateful, I am sure of it. To express the like kindness, myself, that have been more kindly beholding to you than any, freely give unto you this young scholar [*presenting Lucentio*], that hath been long studying at Rheims; as cunning in Greek, Latin, and other languages, as the other in music and mathematics: his name is Cambio; pray, accept his service.
*Bap.* A thousand thanks, Signior Gremio. Welcome, good

[44] *call'd Katherina.* It may be well to remark that this young gentlewoman's name is given in the text, the stage directions, and the prefixes of the folio as *Katherina*, *Katerina*, *Katherine*, *Katerine*, and *Kate*, but never as *Katharina* or *Katharine*. The same is true in regard to the name in other plays. Whether in its Italian or its English form, it seems to have been pronounced with the *th* hard, as *t*; and in its English form it seems to have been, not *Kath-a-rine*, but two syllables, *Kate-rine*; whence the pet form *Kate*.

[73] *Baccare:* a slang word, meaning, go back.

Cambio. [*To Tranio.*] But, gentle sir, methinks you walk like a stranger: may I be so bold to know the cause of your coming?

*Tra.* Pardon me, sir, the boldness is mine own,
That, being a stranger in this city here,
Do make myself a suitor to your daughter,
Unto Bianca, fair and virtuous.
Nor is your firm resolve unknown to me,
In the preferment of the eldest sister.
This liberty is all that I request,
That, upon knowledge of my parentage,
I may have welcome 'mongst the rest that woo
And free access and favour as the rest:
And, toward the education of your daughters,
I here bestow a simple instrument,
And this small packet of Greek and Latin books:
If you accept them, then their worth is great.

*Bap.* Lucentio is your name; of whence, I pray?

*Tra.* Of Pisa, sir; son to Vincentio.

*Bap.* A mighty man of Pisa; by report
I know him well: you are very welcome, sir.
Take you the lute, and you the set of books;
You shall go see your pupils presently.
Holla, within!

*Enter a* Servant.

Sirrah, lead these gentlemen
To my daughters; and tell them both,
These are their tutors: bid them use them well.

[*Exit Servant, with Lucentio and Hortensio, Biondello following*

We will go walk a little in the orchard,
And then to dinner. You are passing welcome,
And so I pray you all to think yourselves.

*Pet.* Signior Baptista, my business asketh haste,
And "every day I cannot come to woo."
You knew my father well, and in him me,
Left solely heir to all his lands and goods,
Which I have better'd rather than decreas'd:
Then tell me, if I get your daughter's love,
What dowry shall I have with her to wife?

*Bap.* After my death the one half of my lands,
And in possession twenty thousand crowns.

*Pet.* And, for that dowry, I'll assure her of
Her widowhood, be it that she survive me,
In all my lands and leases whatsoever:
Let specialties be therefore drawn between us,
That covenants may be kept on either hand.

113 *every day*, etc.: the burthen of several old ballads.
122 *Her widowhood*, . . . *In all my lands*, etc.: that is, her dower rights as widow.

*Bap.* Ay, when the special thing is well obtain'd,
That is, her love; for that is all in all.
*Pet.* Why, that is nothing; for I tell you, father,
I am as peremptory as she proud minded;
And where two raging fires meet together
They do consume the thing that feeds their fury:
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all:
So I to her and so she yields to me;
For I am rough and woo not like a babe.
*Bap.* Well mayst thou woo, and happy be thy speed!
But be thou arm'd for some unhappy words.
*Pet.* Ay, to the proof; as mountains are for winds,
That shake not, though they blow perpetually.

*Re-enter* Hortensio, *with his head broke.*

*Bap.* How now, my friend! why dost thou look so pale?
*Hor.* For fear, I promise you, if I look pale.
*Bap.* What, will my daughter prove a good musician?
*Hor.* I think she 'll sooner prove a soldier:
Iron may hold with her, but never lutes.
*Bap.* Why, then thou canst not break her to the lute?
*Hor.* Why, no; for she hath broke the lute to me.
I did but tell her she mistook her frets,
And bow'd her hand to teach her fingering;
When, with a most impatient devilish spirit,
"Frets, call you these?" quoth she; "I 'll fume with them:"
And, with that word, she struck me on the head,
And through the instrument my pate made way;
And there I stood amazed for a while,
As on a pillory, looking through the lute;
While she did call me rascal fiddler
And twangling Jack; with twenty such vile terms,
As had she studied to misuse me so.
*Pet.* Now, by the world, it is a lusty wench;
I love her ten times more than e'er I did:
O, how I long to have some chat with her!
*Bap.* Well, go with me and be not so discomfited:
Proceed in practice with my younger daughter;
She 's apt to learn and thankful for good turns.
Signior Petruchio, will you go with us,
Or shall I send my daughter Kate to you?
*Pet.* I pray you do. [*Exeunt all but Petruchio.*] I will attend her here,
And woo her with some spirit when she comes.
Say that she rail; why then I 'll tell her plain

150 *frets* = the metal stops on the neck of lutes, viols, and guitars.

She sings as sweetly as a nightingale:
Say that she frown; I 'll say she looks as clear
As morning roses newly wash'd with dew:
Say she be mute and will not speak a word;
Then I 'll commend her volubility,
And say she uttereth piercing eloquence:
If she do bid me pack, I 'll give her thanks,
As though she bid me stay by her a week:
If she deny to wed, I 'll crave the day
When I shall ask the banns and when be married.
But here she comes; and now, Petruchio, speak.

*Enter* Katherina.

Good morrow, Kate; for that 's your name, I hear.
*Kath.* Well have you heard, but something hard of hearing:
They call me Katherine that do talk of me.
*Pet.* You lie, in faith; for you are call'd plain Kate,
And bonny Kate and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom,
Kate of Kate Hall, my super-dainty Kate,
For dainties are all cates, and therefore, Kate,
Take this of me, Kate of my consolation;
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am mov'd to woo thee for my wife.
*Kath.* Mov'd! in good time: let him that mov'd you hither
Remove you hence: I knew you at the first
You were a moveable.
*Pet.* Why, what 's a moveable?
*Kath.* A join'd-stool.
*Pet.* Thou hast hit it: come, sit on me.
*Kath.* Asses are made to bear, and so are you.
*Pet.* Women are made to bear, and so are you.
*Kath.* No such load as you, if me you mean.
*Pet.* Alas! good Kate, I will not burthen thee;
For, knowing thee to be but young and light —
*Kath.* Too light for such a swain as you to catch;
And yet as heavy as my weight should be.
*Pet.* Should be! should — buzz!
*Kath.* Well ta'en, and like a buzzard.
*Pet.* O slow-wing'd turtle! shall a buzzard take thee?
*Kath.* Ay, for a turtle, as he takes a buzzard.
*Pet.* Come, come, you wasp; i' faith, you are too angry.
*Kath.* If I be waspish, best beware my sting.

181 *heard, but something hard*, etc.: a quibble, *heard* was pronounced *hard*.
199 *load*: the folio, *lade*.

*Pet.* My remedy is then, to pluck it out.
*Kath.* Ay, if the fool could find it where it lies.
*Pet.* Who knows not where a wasp does wear his sting? In his tail.
*Kath.* In his tongue.
*Pet.* Whose tongue?
*Kath.* Yours, if you talk of tails: and so farewell.
*Pet.* What, with my tongue in your tail? nay, come again, Good Kate; I am a gentleman.
*Kath.* That I 'll try. [*She strikes him.*
*Pet.* I swear I 'll cuff you, if you strike again.
*Kath.* So may you lose your arms:
If you strike me, you are no gentleman;
And if no gentleman, why then no arms.
*Pet.* A herald, Kate? O, put me in thy books!
*Kath.* What is your crest? a coxcomb?
*Pet.* A combless cock, so Kate will be my hen.
*Kath.* No cock of mine; you crow too like a craven.
*Pet.* Nay, come, Kate, come; you must not look so sour.
*Kath.* It is my fashion, when I see a crab.
*Pet.* Why, here 's no crab; and therefore look not sour.
*Kath.* There is, there is.
*Pet.* Then show it me.
*Kath.* Had I a glass, I would.
*Pet.* What, you mean my face?
*Kath.* Well aim'd of such a young one.
*Pet.* Now, by Saint George, I am too young for you.
*Kath.* Yet you are wither'd.
*Pet.* 'T is with cares.
*Kath.* I care not.
*Pet.* Nay, hear you, Kate: in sooth you scape not so.
*Kath.* I chafe you, if I tarry: let me go.
*Pet.* No, not a whit: I find you passing gentle.
'T was told me you were rough and coy and sullen,
And now I find report a very liar;
For thou art pleasant, gamesome, passing courteous,
But slow in speech, yet sweet as spring-time flowers:
Thou canst not frown, thou canst not look askance,
Nor bite the lip, as angry wenches will,
Nor hast thou pleasure to be cross in talk,
But thou with mildness entertain'st thy wooers,
With gentle conference, soft and affable.
Why does the world report that Kate doth limp?
O sland'rous world! Kate like the hazel-twig

[210] *find it:* probably, but not certainly, an error for *find out*.
[227] *crab* = crab-apple.

Is straight and slender and as brown in hue
As hazel nuts and sweeter than the kernels.
O, let me see thee walk: thou dost not halt.
*Kath.* Go, fool, and whom thou keep'st command.
*Pet.* Did ever Dian so become a grove
As Kate this chamber with her princely gait?
O, be thou Dian, and let her be Kate;
And then let Kate be chaste and Dian sportful!
*Kath.* Where did you study all this goodly speech?
*Pet.* It is extempore, from my mother-wit.
*Kath.* A witty mother! witless else her son.
*Pet.* Am I not wise?
*Kath.* Yes; keep you warm.
*Pet.* Marry, so I mean, sweet Katherine, in thy bed:
And therefore, setting all this chat aside,
Thus in plain terms: your father hath consented
That you shall be my wife; your dowry 'greed on;
And, will you, nill you, I will marry you.
Now, Kate, I am a husband for your turn;
For, by this light, whereby I see thy beauty,
Thy beauty, that doth make me like thee well,
Thou must be married to no man but me;
For I am he am born to tame you Kate,
And bring you from a wild Kate to a Kate
Conformable as other household Kates.
Here comes your father: never make denial;
I must and will have Katherine to my wife.

*Re-enter* Baptista, Gremio, *and* Tranio.

*Bap.* Now, Signior Petruchio, how speed you with my daughter?
*Pet.* How but well, sir? how but well?
It were impossible I should speed amiss.
*Bap.* Why, how now, daughter Katherine! in your dumps?
*Kath.* Call you me daughter? now, I promise you
You have show'd a tender fatherly regard,
To wish me wed to one half lunatic;
A mad-cap ruffian and a swearing Jack,
That thinks with oaths to face the matter out.
*Pet.* Father, 't is thus: yourself and all the world,
That talk'd of her, have talk'd amiss of her:
If she be curst, it is for policy,
For she 's not froward, but modest as the dove;
She is not hot, but temperate as the morn;
For patience she will prove a second Grissel,
And Roman Lucrece for her chastity:

293 *Grissel.* The common name of the patient Griselda of Chaucer's tale.

And to conclude, we have 'greed so well together
That upon Sunday is the wedding-day.
*Kath.* I 'll see thee hang'd on Sunday first.
*Gre.* Hark, Petruchio; she says she 'll see thee hang'd first.
*Tra.* Is this your speeding? nay, then, good night our part!
*Pet.* Be patient, gentlemen; I choose her for myself:
If she and I be pleas'd, what 's that to you?
'T is bargain'd 'twixt us twain, being alone,
That she shall still be curst in company.
I tell you, 't is incredible to believe
How much she loves me: O, the kindest Kate!
She hung about my neck; and kiss on kiss
She vied so fast, protesting oath on oath,
That in a twink she won me to her love.
O, you are novices! 't is a world to see,
How tame, when men and women are alone,
A meacock wretch can make the curstest shrew.
Give me thy hand, Kate: I will unto Venice,
To buy apparel 'gainst the wedding-day.
Provide the feast, father, and bid the guests;
I will be sure my Katherine shall be fine.
*Bap.* I know not what to say: but give me your hands;
God send you joy, Petruchio! 't is a match.
*Gre. Tra.* Amen, say we: we will be witnesses.
*Pet.* Father, and wife, and gentlemen, adieu;
I will to Venice; Sunday comes apace:
We will have rings and things and fine array;
And kiss me, Kate, "we will be married o' Sunday."

[*Exeunt Petruchio and Katherina severally.*

*Gre.* Was ever match clapp'd up so suddenly?
*Bap.* Faith, gentlemen, now I play a merchant's part,
And venture madly on a desperate mart.
*Tra.* 'T was a commodity lay fretting by you:
'T will bring you gain, or perish on the seas.
*Bap.* The gain I seek is, quiet in the match.
*Gre.* No doubt but he hath got a quiet catch.
But now, Baptista, to your younger daughter:
Now is the day we long have looked for:
I am your neighbour, and was suitor first.
*Tra.* And I am one that love Bianca more
Than words can witness, or your thoughts can guess.
*Gre.* Youngling, thou canst not love so dear as I.
*Tra.* Greybeard, thy love doth freeze.

311 *meacock* = spiritless, tame.
322 "*we will be married*," etc.: the burden of an old song. Petruchio probably sang it.
325 *mart* = market.

*Gre.* But thine doth fry.
Skipper, stand back: 't is age that nourisheth.
*Tra.* But youth in ladies' eyes that flourisheth.
*Bap.* Content you, gentlemen: I will compound this strife:
'T is deeds must win the prize; and he of both
That can assure my daughter greatest dower
Shall have my Bianca's love.
Say, Signior Gremio, what can you assure her?
*Gre.* First, as you know, my house within the city
Is richly furnished with plate and gold;
Basins and ewers to lave her dainty hands;
My hangings all of Tyrian tapestry;
In ivory coffers I have stuff'd my crowns;
In cypress chests my arras counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valance of Venice gold in needle-work,
Pewter and brass and all things that belong
To house or housekeeping: then, at my farm
I have a hundred milch-kine to the pail,
Sixscore fat oxen standing in my stalls,
And all things answerable to this portion.
Myself am struck in years, I must confess;
And if I die to-morrow, this is hers,
If whilst I live she will be only mine.
*Tra.* That "only" came well in. Sir, list to me:
I am my father's heir and only son:
If I may have your daughter to my wife,
I 'll leave her houses three or four as good,
Within rich Pisa walls, as any one
Old Signior Gremio has in Padua;
Besides two thousand ducats by the year
Of fruitful land, all which shall be her jointure.
What, have I pinch'd you, Signior Gremio?
*Gre.* Two thousand ducats by the year of land!
My land amounts not to so much in all:
That she shall have; besides an argosy
That now is lying in Marseilles' road.
What, have I chok'd you with an argosy?
*Tra.* Gremio, 't is known my father hath no less
Than three great argosies; besides two galliases,
And twelve tight galleys: these I will assure her,
And twice as much, whate'er thou offer'st next.
*Gre.* Nay, I have offer'd all, I have no more;

349 *arras counterpoints:* counterpoints or counterpanes of Arras tapestry.
376 *galliases* = large galleys.
377 *tight* = in good condition.

And she can have no more than all I have:
If you like me, she shall have me and mine.
*Tra.* Why, then the maid is mine from all the world,
By your firm promise: Gremio is out-vied.
*Bap.* I must confess your offer is the best;
And, let your father make her the assurance,
She is your own; else, you must pardon me,
If you should die before him, where 's her dower?
*Tra.* That 's but a cavil: he is old, I young.
*Gre.* And may not young men die, as well as old?
*Bap.* Well, gentlemen,
I am thus resolv'd: on Sunday next you know
My daughter Katherine is to be married:
Now, on the Sunday following, shall Bianca
Be bride to you, if you make this assurance;
If not, to Signior Gremio:
And so, I take my leave, and thank you both.
*Gre.* Adieu, good neighbour. [*Exit Baptista.*
Now I fear thee not:
Sirrah young gamester, your father were a fool
To give thee all, and in his waning age
Set foot under thy table: tut, a toy!
An old Italian fox is not so kind, my boy. [*Exit.*
*Tra.* A vengeance on your crafty wither'd hide!
Yet I have fac'd it with a card of ten.
'T is in my head to do my master good:
I see no reason but suppos'd Lucentio
Must get a father, call'd "suppos'd Vincentio;"
And that 's a wonder: fathers commonly
Do get their children; but in this case of wooing,
A child shall get a sire, if I fail not of my cunning. [*Exit.*

## ACT III.

### Scene I. *Padua.* Baptista's *house.*

*Enter* Lucentio, Hortensio, *and* Bianca.

*Luc.* Fiddler, forbear; you grow too forward, sir:
Have you so soon forgot the entertainment
Her sister Katherine welcom'd you withal?
*Hor.* But, wrangling pedant, this is
The patroness of heavenly harmony:
Then give me leave to have prerogative;

398 *gamester* = gamesome fellow.
4 *But, wrangling pedant*, etc.: a mutilated line, of which Hanmer's restoration, "*know* this *lady* is," is the best of all that have been proposed.

And when in music we have spent an hour,
Your lecture shall have leisure for as much.
*Luc.* Preposterous ass, that never read so far
To know the cause why music was ordain'd!
Was it not to refresh the mind of man
After his studies or his usual pain?
Then give me leave to read philosophy,
And while I pause, serve in your harmony.
*Hor.* Sirrah, I will not bear these braves of thine.
*Bian.* Why, gentlemen, you do me double wrong,
To strive for that which resteth in my choice:
I am no breeching scholar in the schools;
I'll not be tied to hours nor 'pointed times,
But learn my lessons as I please myself.
And, to cut off all strife, here sit we down:
Take you your instrument, play you the whiles;
His lecture will be done ere you have tun'd.
*Hor.* You 'll leave his lecture when I am in tune?
*Luc.* That will be never: tune your instrument.
*Bian.* Where left we last?
*Luc.* Here, madam:

"*Hic ibat Simois; hic est Sigeia tellus;*
*Hic steterat Priami regia celsa senis.*"

*Bian.* Construe them.
*Luc.* "*Hic ibat*," as I told you before, "*Simois*," I am Lucentio, "*hic est*," son unto Vincentio of Pisa, "*Sigeia tellus*," disguis'd thus to get your love; "*Hic steterat*," and that Lucentio that comes a-wooing, "*Priami*," is my man Tranio, "*regia*," bearing my port, "*celsa senis*," that we might beguile the old pantaloon.
*Hor.* Madam, my instrument 's in tune.
*Bian.* Let 's hear. O fie! the treble jars.
*Luc.* Spit in the hole, man, and tune again.
*Bian.* Now let me see if I can construe it:
"*Hic ibat Simois*," I know you not, "*hic est Sigeia tellus*," I trust you not; "*Hic steterat Priami*," take heed he hear us not, "*regia*," presume not, "*celsa senis*," despair not.
*Hor.* Madam, 't is now in tune.
*Luc.* All but the base.
*Hor.* The base is right; 't is the base knave that jars.
[*Aside.*] How fiery and forward our pedant is!
Now, for my life, the knave doth court my love:
Pedascule, I 'll watch you better yet.
*Bian.* In time I may believe, yet I mistrust.

18 *breeching scholar* = scholar to be flogged.
48 *Pedascule* = pedagogue: an unknown word, probably coined by the writer.

*Luc.* Mistrust it not; for, sure, Æacides
Was Ajax, call'd so from his grandfather.
*Bian.* I must believe my master; else, I promise you,
I should be arguing still upon that doubt:
But let it rest. Now, Licio, to you:
Good masters, take it not unkindly, pray,
That I have been thus pleasant with you both.
*Hor.* You may go walk, and give me leave a while:
My lessons make no music in three parts.
*Luc.* Are you so formal, sir? well, I must wait,
[*Aside.*] And watch withal; for, but I be deceived,
Our fine musician groweth amorous.
*Hor.* Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art;
To teach you gamut in a briefer sort,
More pleasant, pithy and effectual,
Than hath been taught by any of my trade:
And there it is in writing, fairly drawn.
*Bian.* Why, I am past my gamut long ago.
*Hor.* Yet read the gamut of Hortensio.
*Bian.* [*Reads.*]

"Gamut" I am, the ground of all accord,
"A re," to plead Hortensio's passion;
"B mi," Bianca, take him for thy lord,
"C fa ut," that loves with all affection:
"D sol re," one clef, two notes have I:
"E la mi," show pity, or I die.

Call you this gamut? tut, I like it not:
Old fashions please me best; I am not so nice,
To change true rules for old inventions.

*Enter a* Servant.

*Serv.* Mistress, your father prays you leave your books
And help to dress your sister's chamber up:
You know to-morrow is the wedding-day.
*Bian.* Farewell, sweet masters both; I must be gone.

[*Exeunt Bianca and Servant.*

*Luc.* Faith, mistress, then I have no cause to stay. [*Exit.*
*Hor.* But I have cause to pry into this pedant:
Methinks he looks as though he were in love:
Yet if thy thoughts, Bianca, be so humble
To cast thy wandering eyes on every stale,
Seize thee that list: if once I find thee ranging,
Hortensio will be quit with thee by changing. [*Exit.*

86 *stale* = common insignificant person.

SCENE II. *Padua. Before* BAPTISTA'S *house.*

*Enter* BAPTISTA, GREMIO, TRANIO, KATHERINA, BIANCA, LUCENTIO, *and others, attendants.*

*Bap.* [*To Tranio.*] Signior Lucentio, this is the 'pointed day,
That Katherine and Petruchio should be married,
And yet we hear not of our son-in-law.
What will be said? what mockery will it be,
To want the bridegroom when the priest attends
To speak the ceremonial rites of marriage!
What says Lucentio to this shame of ours?

*Kath.* No shame but mine: I must, forsooth, be forc'd
To give my hand oppos'd against my heart
Unto a mad-brain rudesby full of spleen;
Who woo'd in haste and means to wed at leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behaviour:
And, to be noted for a merry man,
He 'll woo a thousand, 'point the day of marriage,
Make friends invite and proclaim the banns;
Yet never means to wed where he hath woo'd.
Now must the world point at poor Katherine,
And say, "Lo, there is mad Petruchio's wife,
If it would please him come and marry her!"

*Tra.* Patience, good Katherine, and Baptista too.
Upon my life, Petruchio means but well,
Whatever fortune stays him from his word:
Though he be blunt, I know him passing wise;
Though he be merry, yet withal he 's honest.

*Kath.* Would Katherine had never seen him though!

[*Exit weeping, followed by Bianca and others.*

*Bap.* Go, girl; I cannot blame thee now to weep;
For such an injury would vex a very saint,
Much more a shrew of thy impatient humour.

*Enter* BIONDELLO.

*Bion.* Master, master! news, old news, and such news as you never heard of!

*Bap.* Is it new and old too? how may that be?

*Bion.* Why, is it not news, to hear of Petruchio's coming?

*Bap.* Is he come?

*Bion.* Why, no, sir.

*Bap.* What then?

*Bion.* He is coming.

10 *rudesby* = a rude, rough fellow.

16 *Make friends*, etc. : a corrupt line, of which no acceptable or even plausible emendation has yet been proposed.

30 *old news* = great news.

*Bap.* When will he be here?

*Bion.* When he stands where I am and sees you there.

*Tra.* But say, what to thine old news?

*Bion.* Why, Petruchio is coming in a new hat and an old jerkin, a pair of old breeches thrice turned, a pair of boots that have been candle-cases, one buckled, another lac'd, an old rusty sword ta'en out of the town-armoury, with a broken hilt, and chapeless; with two broken points: his horse hipp'd with an old mothy saddle and stirrups of no kindred; besides, possess'd with the glanders and like to mourn in the chine; troubled with the lampass, infected with the fashions, full of windgalls, sped with spavins, rayed with the yellows, past cure of the fives, stark spoil'd with the staggers, begnawn with the bots, sway'd in the back and shoulder-shotten; near-legg'd before and with a half-check'd bit and a head-stall of sheep's leather which, being restrain'd to keep him from stumbling, hath been often burst and now repair'd with knots; one girth six times piec'd and a woman's crupper of velure, which hath two letters for her name fairly set down in studs, and here and there piec'd with pack-thread.

*Bap.* Who comes with him?

*Bion.* O, sir, his lackey, for all the world caparison'd like the horse; with a linen stock on one leg and a kersey boot-hose on the other, garter'd with a red and blue list; an old hat and "the humour of forty fancies" pricked in 't for a feather: a monster, a very monster in apparel, and not like a Christian footboy or a gentleman's lackey.

*Tra.* 'T is some odd humour pricks him to this fashion;
Yet oftentimes he goes but mean-apparell'd.

*Bap.* I am glad he 's come, howsoe'er he comes.

*Bion.* Why, sir, he comes not.

*Bap.* Didst thou not say he comes?

*Bion.* Who? that Petruchio came?

*Bap.* Ay, that Petruchio came.

*Bion.* No, sir; I say his horse comes, with him on his back.

*Bap.* Why, that 's all one.

*Bion.* Nay, by Saint Jamy,
I hold you a penny,
A horse and a man
Is more than one,
And yet not many.

45 *broken points.* The points fastened the hose to the doublet.

47 *mourn in the chine.* "In our abbey we never study, for fear of the mumps, which disease in horses is called mourning in the chine." Urquhart's *Rabelais*, B. I, c. 39.

55 *velure* = velvet. (Fr.)

60 *stock* = stocking = hose, the dress of the whole leg.

62 "*humour of forty fancies:*" the name of a collection of ballads.

*Enter* PETRUCHIO *and* GRUMIO.

*Pet.* Come, where be these gallants? who 's at home?
*Bap.* You are welcome, sir.
*Pet.* And yet I come not well.
*Bap.* And yet you halt not.
*Tra.* Not so well apparell'd
As I wish you were.
*Pet.* Were it better, I should rush in thus.
But where is Kate? where is my lovely bride?
How does my father? Gentles, methinks you frown:
And wherefore gaze this goodly company,
As if they saw some wondrous monument,
Some comet or unusual prodigy?
*Bap.* Why, sir, you know this is your wedding-day:
First were we sad, fearing you would not come;
Now sadder, that you come so unprovided.
Fie, doff this habit, shame to your estate,
An eye-sore to our solemn festival!
*Tra.* And tell us, what occasion of import
Hath all so long detain'd you from your wife,
And sent you hither so unlike yourself?
*Pet.* Tedious it were to tell, and harsh to hear:
Sufficeth, I am come to keep my word,
Though in some part enforced to digress;
Which, at more leisure, I will so excuse
As you shall well be satisfied withal.
But where is Kate? I stay too long from her:
The morning wears, 't is time we were at church.
*Tra.* See not your bride in these unreverent robes:
Go to my chamber; put on clothes of mine.
*Pet.* Not I, believe me: thus I 'll visit her.
*Bap.* But thus, I trust, you will not marry her.
*Pet.* Good sooth, even thus; therefore ha' done with words:
To me she 's married, not unto my clothes:
Could I repair what she will wear in me,
As I can change these poor accoutrements,
'T were well for Kate and better for myself.
But what a fool am I to chat with you,
When I should bid good morrow to my bride,
And seal the title with a lovely kiss! [*Exeunt Petruchio and Grumio.*
*Tra.* He hath some meaning in his mad attire:
We will persuade him, be it possible,
To put on better ere he go to church.
*Bap.* I 'll after him, and see the event of this.
[*Exeunt Baptista, Gremio, and attendants.*
*Tra.* But to her love concerneth us to add

Her father's liking: which to bring to pass,
As I before imparted to your worship,
I am to get a man, — whate'er he be,
It skills not much, we 'll fit him to our turn, —
And he shall be Vincentio of Pisa;
And make assurance here in Padua
Of greater sums than I have promised.
So shall you quietly enjoy your hope,
And marry sweet Bianca with consent.
*Luc.* Were it not that my fellow-schoolmaster
Doth watch Bianca's steps so narrowly,
'T were good, methinks, to steal our marriage;
Which once perform'd, let all the world say no,
I 'll keep mine own, despite of all the world.
*Tra.* That by degrees we mean to look into,
And watch our vantage in this business:
We 'll over-reach the greybeard, Gremio,
The narrow-prying father, Minola,
The quaint musician, amorous Licio;
All for my master's sake, Lucentio.

*Re-enter* Gremio.

Signior Gremio, came you from the church?
*Gre.* As willingly as e'er I came from school.
*Tra.* And is the bride and bridegroom coming home?
*Gre.* A bridegroom say you? 't is a groom indeed,
A grumbling groom, and that the girl shall find.
*Tra.* Curster than she? why, 't is impossible.
*Gre.* Why, he 's a devil, a devil, a very fiend.
*Tra.* Why, she 's a devil, a devil, the Devil's dam.
*Gre.* Tut, she 's a lamb, a dove, a fool to him!
I 'll tell you, Sir Lucentio: when the priest
Should ask, if Katherine should be his wife,
"Ay, by gogs-wouns," quoth he; and swore so loud,
That, all-amaz'd, the priest let fall the book;
And, as he stoop'd again to take it up,
The mad-brain'd bridegroom took him such a cuff
That down fell priest and book and book and priest:
"Now take them up," quoth he, "if any list."
*Tra.* What said the wench when he rose again?
*Gre.* Trembled and shook; for why, he stamp'd and swore,
As if the vicar meant to cozen him.
But after many ceremonies done,
He calls for wine: "A health!" quoth he, as if
He had been aboard, carousing to his mates
After a storm; quaff'd off the muscadel,
And threw the sops all in the sexton's face;

Having no other reason
But that his beard grew thin and hungerly,
And seem'd to ask him sops as he was drinking.
This done, he took the bride about the neck
And kiss'd her lips with such a clamorous smack
That at the parting all the church did echo:
And I seeing this, came thence for very shame;
And after me, I know, the rout is coming.
Such a mad marriage never was before:
Hark, hark! I hear the minstrels play. [*Music.*

*Re-enter* PETRUCHIO, KATHERINA, BIANCA, BAPTISTA, HORTENSIO, GRUMIO, *and Train.*

*Pet.* Gentlemen and friends, I thank you for your pains:
I know you think to dine with me to-day,
And have prepar'd great store of wedding cheer;
But so it is, my haste doth call me hence,
And therefore here I mean to take my leave.

*Bap.* Is 't possible you will away to-night?

*Pet.* I must away to-day, before night come:
Make it no wonder; if you knew my business,
You would entreat me rather go than stay.
And, honest company, I thank you all,
That have beheld me give away myself
To this most patient, sweet and virtuous wife:
Dine with my father, drink a health to me;
For I must hence; and farewell to you all.

*Tra.* Let us entreat you stay till after dinner.

*Pet.* It may not be.

*Gre.* Let me entreat you.

*Pet.* It cannot be.

*Kath.* Let me entreat you.

*Pet.* I am content.

*Kath.* Are you content to stay?

*Pet.* I am content you shall entreat me stay;
But yet not stay, entreat me how you can.

*Kath.* Now, if you love me, stay.

*Pet.* Grumio, my horse.

*Gru.* Ay, sir, they be ready: the oats have eaten the horses.

*Kath.* Nay, then,
Do what thou canst, I will not go to-day;
No, nor to-morrow, not till I please myself.
The door is open, sir; there lies your way;
You may be jogging whiles your boots are green;

197 *they be ready: horse* = horses; used with plural sense then as now.

202 *You may be jogging*, etc. This line is an old saying in such common use that it has never been explained or remarked upon. Green doubtless means fresh, new. The phrase is so old that it originated when boots were made of leather green from the tannery.

For me, I 'll not be gone till I please myself:
'T is like you 'll prove a jolly surly groom,
That take it on you at the first so roundly.
*Pet.* O Kate, content thee; prithee, be not angry.
*Kath.* I will be angry: what hast thou to do?
Father, be quiet: he shall stay my leisure.
*Gre.* Ay, marry, sir, now it begins to work.
*Kath.* Gentlemen, forward to the bridal dinner:
I see a woman may be made a fool,
If she had not a spirit to resist.
*Pet.* They shall go forward, Kate, at thy command.
Obey the bride, you that attend on her;
Go to the feast, revel and domineer,
Carouse full measure to her maidenhead,
Be mad and merry, or go hang yourselves:
But for my bonny Kate, she must with me.
Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own:
She is my goods, my chattels; she is my house,
My household stuff, my field, my barn,
My horse, my ox, my ass, my any thing;
And here she stands, touch her whoever dare;
I 'll bring mine action on the proudest he
That stops my way in Padua. Grumio,
Draw forth thy weapon, we are beset with thieves;
Rescue thy mistress, if thou be a man.
Fear not, sweet wench, they shall not touch thee, Kate:
I 'll buckler thee against a million.

[*Exeunt Petruchio, Katherina, and Grumio.*

*Bap.* Nay, let them go, a couple of quiet ones.
*Gre.* Went they not quickly, I should die with laughing.
*Tra.* Of all mad matches never was the like.
*Luc.* Mistress, what 's your opinion of your sister?
*Bian.* That, being mad herself, she 's madly mated.
*Gre.* I warrant him, Petruchio is Kated.
*Bap.* Neighbours and friends, though bride and bridegroom wants
For to supply the places at the table,
You know there wants no junkets at the feast.
Lucentio, you shall supply the bridegroom's place;
And let Bianca take her sister's room.
*Tra.* Shall sweet Bianca practise how to bride it?
*Bap.* She shall, Lucentio. Come, gentlemen, let 's go.

[*Exeunt.*

## ACT IV.

### Scene I. Petruchio's *country house.*

*Enter* Grumio.

*Gru.* Fie, fie on all tired jades, on all mad masters, and all foul ways! Was ever man so beaten? was ever man so ray'd? was ever man so weary? I am sent before to make a fire, and they are coming after to warm them. Now, were not I a little pot and soon hot, my very lips might freeze to my teeth, my tongue to the roof of my mouth, my heart in my belly, ere I should come by a fire to thaw me: but I, with blowing the fire, shall warm myself; for, considering the weather, a taller man than I will take cold. Holla, ho! Curtis.

*Enter* Curtis.

*Curt.* Who is that calls so coldly? 10

*Gru.* A piece of ice: if thou doubt it, thou mayst slide from my shoulder to my heel with no greater a run but my head and my neck. A fire, good Curtis.

*Curt.* Is my master and his wife coming, Grumio?

*Gru.* O, ay, Curtis, ay: and therefore fire, fire; cast on no water.

*Curt.* Is she so hot a shrew as she's reported?

*Gru.* She was, good Curtis, before this frost: but, thou know'st, winter tames man, woman and beast; for it hath tam'd my old master and my new mistress and myself, fellow Curtis. 21

*Curt.* Away, you three-inch fool! I am no beast.

*Gru.* Am I but three inches? why, thy horn is a foot; and so long am I at the least. But wilt thou make a fire, or shall I complain on thee to our mistress, whose hand, she being now at hand, thou shalt soon feel, to thy cold comfort, for being slow in thy hot office?

*Curt.* I prithee, good Grumio, tell me, how goes the world?

*Gru.* A cold world, Curtis, in every office but thine; and therefore fire: do thy duty, and have thy duty; for my master and mistress are almost frozen to death. 31

*Curt.* There's fire ready; and therefore, good Grumio, the news.

*Gru.* Why, "Jack, boy! ho! boy!" and as much news as will thaw.

*Curt.* Come, you are so full of cony-catching!

*Gru.* Why, therefore fire; for I have caught extreme cold. Where's the cook? is supper ready, the house trimm'd, rushes strew'd, cobwebs swept; the servingmen in their new fustian,

34 *Jack, boy:* the beginning of an old catch.

their white stockings, and every officer his wedding garment on? Be the jacks fair within, the jills fair without, the carpets laid, and every thing in order?

*Curt.* All ready; and therefore, I pray thee, news.

*Gru.* First, know, my horse is tired; my master and mistress fallen out.

*Curt.* How?

*Gru.* Out of their saddles into the dirt; and thereby hangs a tale.

*Curt.* Let 's ha 't, good Grumio.

*Gru.* Lend thine ear.

*Curt.* Here.

*Gru.* There. [*Strikes him.*

*Curt.* This is to feel a tale, not to hear a tale.

*Gru.* And therefore 't is call'd a sensible tale: and this cuff was but to knock at your ear, and beseech listening. Now I begin: Imprimis, we came down a foul hill, my master riding behind my mistress, —

*Curt.* Both of one horse?

*Gru.* What 's that to thee?

*Curt.* Why, a horse.

*Gru.* Tell thou the tale: but hadst thou not cross'd me, thou shouldst have heard how her horse fell and she under her horse; thou shouldst have heard in how miry a place, how she was bemoil'd, how he left her with the horse upon her, how he beat me because her horse stumbled, how she waded through the dirt to pluck him off me, how he swore, how she pray'd, that never pray'd before, how I cried, how the horses ran away, how her bridle was burst, how I lost my crupper, with many things of worthy memory, which now shall die in oblivion and thou return unexperienc'd to thy grave.

*Curt.* By this reckoning he is more shrew than she.

*Gru.* Ay; and that thou and the proudest all of you shall find when he comes home. But what talk I of this? Call forth Nathaniel, Joseph, Nicholas, Philip, Walter, Sugarsop and the rest: let their heads be sleekly comb'd, their blue coats brush'd and their garters of an indifferent knit: let them curtsy with their left legs and not presume to touch a hair of my master's horse-tail till they kiss their hands. Are they all ready?

*Curt.* Thy are.

*Gru.* Call them forth.

*Curt.* Do you hear, ho? you must meet my master to countenance my mistress.

[41] *jacks* = leathern drinking vessels. The play upon Jack and Jill is obvious; *carpets* = table-cloths of tapestry.

[76] *indifferent* = very fair, pretty good; as "indifferent well" = very well.

*Gru.* Why, she hath a face of her own.

*Curt.* Who knows not that?

*Gru.* Thou, it seems, that calls for company to countenance her.

*Curt.* I call them forth to credit her.

*Gru.* Why, she comes to borrow nothing of them.

*Enter four or five* Servingmen.

*Nath.* Welcome home, Grumio!

*Phil.* How now, Grumio!

*Jos.* What, Grumio!

*Nich.* Fellow Grumio.

*Nath.* How now, old lad?

*Gru.* Welcome, you; how now, you; — what, you; — fellow, you; — and thus much for greeting. Now, my spruce companions, is all ready, and all things neat?

*Nath.* All things is ready. How near is our master?

*Gru.* E'en at hand, alighted by this; and therefore be not — Cock's passion, silence! I hear my master.

*Enter* PETRUCHIO *and* KATHERINA.

*Pet.* Where be these knaves? What, no man at door
To hold my stirrup nor to take my horse!
Where is Nathaniel, Gregory, Philip?

*All Serv.* Here, here, sir; here, sir.

*Pet.* Here, sir! here, sir! here, sir! here, sir!
You logger-headed and unpolish'd grooms!
What, no attendance? no regard? no duty?
Where is the foolish knave I sent before?

*Gru.* Here, sir; as foolish as I was before.

*Pet.* You peasant swain! you whoreson malt-horse drudge!
Did I not bid thee meet me in the park,
And bring along these rascal knaves with thee?

*Gru.* Nathaniel's coat, sir, was not fully made,
And Gabriel's pumps were all unpink'd i' th' heel;
There was no link to colour Peter's hat,
And Walter's dagger was not come from sheathing:
There were none fine but Adam, Ralph, and Gregory
The rest were ragged, old, and beggarly;
Yet, as they are, here are they come to meet you.

*Pet.* Go, rascals, go, and fetch my supper in.

[*Exeunt Servants.*

[*Singing.*] "Where is the life that late I led" —
Where are those? — Sit down, Kate, and welcome. —
Soud, soud, soud, soud!

99 *Cock's* = God's; a common slang form of the word.

114 *no link*, etc. Common black felt hats, when rusty, were colored by the smoke of a link.

122 *Soud:* of unknown meaning; possibly a word coined to express impatience.

*Re-enter* Servants, *with supper.*

Why, when, I say? Nay, good sweet Kate, be merry.
Off with my boots, you rogues! you villains, when?

[*Sings.*] "It was the friar of orders grey,
As he forth walked on his way:"—

Out, you rogue! you pluck my foot awry:
Take that, and mend the plucking off the other. [*Strikes him.*
Be merry, Kate. Some water, here; what, ho!
Where 's my spaniel Troilus? Sirrah, get you hence,
And bid my cousin Ferdinand come hither:
One, Kate, that you must kiss, and be acquainted with.
Where are my slippers? Shall I have some water?

*Enter one with water.*

Come, Kate, and wash, and welcome heartily.
You whoreson villain! will you let it fall? [*Strikes him.*

*Kath.* Patience, I pray you; 't was a fault unwilling.

*Pet.* A whoreson beetle-headed, flap-ear'd knave!
Come, Kate, sit down; I know you have a stomach.
Will you give thanks, sweet Kate; or else shall I?
What 's this? mutton?

*First Serv.* Ay.

*Pet.* Who brought it?

*Peter.* I.

*Pet.* 'T is burnt; and so is all the meat.
What dogs are these! Where is the rascal cook?
How durst you, villains, bring it from the dresser,
And serve it thus to me that love it not?
There, take it to you, trenchers, cups, and all:

[*Throws the meat, etc., about the stage.*

You heedless joltheads and unmanner'd slaves!
What, do you grumble? I 'll be with you straight.

*Kath.* I pray you, husband, be not so disquiet:
The meat was well, if you were so contented.

*Pet.* I tell thee, Kate, 't was burnt and dried away;
And I expressly am forbid to touch it,
For it engenders choler, planteth anger;
And better 't were that both of us did fast,
Since, of ourselves, ourselves are choleric,
Than feed it with such over-roasted flesh.
Be patient: to-morrow 't shall be mended,
And, for this night, we 'll fast for company:
Come, I will bring thee to thy bridal chamber. [*Exeunt.*

*Re-enter* Servants *severally.*

*Nath.* Peter, didst ever see the like?

*Peter.* He kills her in her own humour.

*Re-enter* CURTIS.

*Gru.* Where is he?
*Curt.* In her chamber, making a sermon of continency to her;
And rails, and swears, and rates, that she, poor soul,
Knows not which way to stand, to look, to speak,
And sits as one new-risen from a dream.
Away, away! for he is coming hither. [*Exeunt.*

*Re-enter* PETRUCHIO.

*Pet.* Thus have I politicly begun my reign,
And 't is my hope to end successfully.
My falcon now is sharp and passing empty;
And till she stoop she must not be full-gorg'd,
For then she never looks upon her lure.
Another way I have to man my haggard,
To make her come and know her keeper's call,
That is, to watch her, as we watch these kites
That bate and beat and will not be obedient.
She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not;
As with the meat, some undeserved fault
I 'll find about the making of the bed;
And here I 'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets:
Ay, and amid this hurly I intend
That all is done in reverend care of her;
And in conclusion she shall watch all night:
And if she chance to nod I 'll rail and brawl
And with the clamour keep her still awake.
This is a way to kill a wife with kindness;
And thus I 'll curb her mad and headstrong humour.
He that knows better how to tame a shrew,
Now let him speak: 't is charity to show. [*Exit.*

## SCENE II. *Padua. Before* BAPTISTA'S *house.*

*Enter* TRANIO *and* HORTENSIO.

*Tra.* Is 't possible, friend Licio, that Mistress Bianca
Doth fancy any other but Lucentio?
I tell you, sir, she bears me fair in hand.
*Hor.* Sir, to satisfy you in what I have said,
Stand by and mark the manner of his teaching.

173 *haggard* = an untamed hawk.
176 *bate* = struggle, flutter.
190 *shrew — show:* a perfect rhyme, *shrew* having been pronounced *shrow:* compare *sew* and *strew.*
3 *bears me fair in hand* = promises me well.

*Enter* BIANCA *and* LUCENTIO.

*Luc.* Now, mistress, profit you in what you read?
*Bian.* What, master, read you? first resolve me that.
*Luc.* I read that I profess, the Art to Love.
*Bian.* And may you prove, sir, master of your art!
*Luc.* While you, sweet dear, prove mistress of my heart!
*Hor.* Quick proceeders, marry! Now, tell me, I pray,
You that durst swear that your mistress Bianca
Lov'd none in the world so well as Lucentio.
*Tra.* O despiteful love! unconstant woman-kind!
I tell thee, Licio, this is wonderful.
*Hor.* Mistake no more: I am not Licio,
Nor a musician, as I seem to be;
But one that scorn to live in this disguise,
For such a one as leaves a gentleman,
And makes a god of such a cullion:
Know, sir, that I am call'd Hortensio.
*Tra.* Signior Hortensio, I have often heard
Of your entire affection to Bianca;
And since mine eyes are witness of her lightness,
I will with you, if you be so contented,
Forswear Bianca and her love for ever.
*Hor.* See, how they kiss and court! Signior Lucentio,
Here is my hand, and here I firmly vow
Never to woo her more, but do forswear her,
As one unworthy all the former favours
That I have fondly flatter'd her withal.
*Tra.* And here I take the like unfeigned oath,
Never to marry with her though she would entreat:
Fie on her! see, how beastly she doth court him!
*Hor.* Would all the world but he had quite forsworn!
For me, that I may surely keep mine oath,
I will be married to a wealthy widow,
Ere three days pass, which hath as long lov'd me
As I have lov'd this proud disdainful haggard.
And so farewell, Signior Lucentio.
Kindness in women, not their beauteous looks,
Shall win my love: and so I take my leave,
In resolution as I swore before. [*Exit.*
*Tra.* Mistress Bianca, bless you with such grace
As 'longeth to a lover's blessed case!
Nay, I have ta'en you napping, gentle love,
And have forsworn you with Hortensio.
*Bian.* Tranio, you jest: but have you both forsworn me?
*Tra.* Mistress, we have.
*Luc.* Then we are rid of Licio.

20 *cullion* = lout, booby.

*Tra.* I' faith, he 'll have a lusty widow now,
That shall be woo'd and wedded in a day.
*Bian.* God give him joy!
*Tra.* Ay, and he 'll tame her.
*Bian.* He says so, Tranio.
*Tra.* Faith, he is gone unto the taming-school.
*Bian.* The taming-school! what, is there such a place?
*Tra.* Ay, mistress, and Petruchio is the master;
That teacheth tricks eleven and twenty long,
To tame a shrew and charm her chattering tongue.

*Enter* BIONDELLO

*Bion.* O master, master, I have watch'd so long
That I am dog-weary: but at last I spied
An ancient angel coming down the hill,
Will serve the turn.
*Tra.* What is he, Biondello?
*Bion.* Master, a *mercatante,* or a pedant,
I know not what; but formal in apparel,
In gait and countenance surely like a father.
*Luc.* And what of him, Tranio?
*Tra.* If he be credulous and trust my tale,
I 'll make him glad to seem Vincentio,
And give assurance to Baptista Minola,
As if he were the right Vincentio.
Take in your love, and then let me alone.

[*Exeunt Lucentio and Bianca.*

*Enter a* Pedant.

*Ped.* God save you, sir!
*Tra.* And you, sir! you are welcome.
Travel you far on, or are you at the farthest?
*Ped.* Sir, at the farthest for a week or two:
But then up farther, and as far as Rome;
And so to Tripoli, if God lend me life.
*Tra.* What countryman, I pray?
*Ped.* Of Mantua.
*Tra.* Of Mantua, sir? marry, God forbid!
And come to Padua, careless of your life?
*Ped.* My life, sir! how, I pray? for that goes hard.
*Tra.* 'T is death for any one in Mantua
To come to Padua. Know you not the cause?
Your ships are stay'd at Venice, and the Duke,
For private quarrel 'twixt your Duke and him,
Hath publish'd and proclaim'd it openly:

[61] *ancient angel.* "An old Angell, and by metaphor a fellow of th' old, sound, honest, and worthie stamp." Cotgrave's French Dictionary, 1611.
[63] *mercatante* = merchant. (Ital.)

'T is marvel, but that you are but newly come,
You might have heard it else proclaim'd about.
*Ped.* Alas! sir, it is worse for me than so;
For I have bills for money by exchange
From Florence, and must here deliver them.
*Tra.* Well, sir, to do you courtesy,
This will I do, and this I will advise you:
First, tell me, have you ever been at Pisa?
*Ped.* Ay, sir, in Pisa have I often been,
Pisa renowned for grave citizens.
*Tra.* Among them know you one Vincentio?
*Ped.* I know him not, but I have heard of him;
A merchant of incomparable wealth.
*Tra.* He is my father, sir; and, sooth to say,
In countenance somewhat doth resemble you.
*Bion.* [*Aside.*] As much as an apple doth an oyster, and all one.
*Tra.* To save your life in this extremity,
This favour will I do you for his sake;
And think it not the worst of all your fortunes
That you are like to Sir Vincentio.
His name and credit shall you undertake,
And in my house you shall be friendly lodged:
Look that you take upon you as you should;
You understand me, sir: so shall you stay
Till you have done your business in the city:
If this be courtesy, sir, accept of it.
*Ped.* O sir, I do; and will repute you ever
The patron of my life and liberty.
*Tra.* Then go with me to make the matter good.
This, by the way, I let you understand;
My father is here look'd for every day,
To pass assurance of a dower in marriage
'Twixt me and one Baptista's daughter here:
In all these circumstances I 'll instruct you:
Go with me to clothe you as becomes you.
[*Exeunt.*

## Scene III. *A room in* Petruchio's *house.*

*Enter* Katherina *and* Grumio.

*Gru.* No, no, forsooth; I dare not for my life.
*Kath.* The more my wrong, the more his spite appears:
What, did he marry me to famish me?
Beggars, that come unto my father's door,
Upon entreaty have a present alms;
If not, elsewhere they meet with charity:

But I, who never knew how to entreat,
Nor never needed that I should entreat,
Am starv'd for meat, giddy for lack of sleep,
With oaths kept waking and with brawling fed:
And that which spites me more than all these wants,
He does it under name of perfect love;
As who should say, if I should sleep or eat,
'T were deadly sickness or else present death.
I prithee go and get me some repast;
I care not what, so it be wholesome food.
*Gru.* What say you to a neat's foot?
*Kath.* 'T is passing good: I prithee let me have it.
*Gru.* I fear it is too choleric a meat.
How say you to a fat tripe finely broil'd?
*Kath.* I like it well: good Grumio, fetch it me.
*Gru.* I cannot tell; I fear t' is choleric.
What say you to a piece of beef and mustard?
*Kath.* A dish that I do love to feed upon.
*Gru.* Ay, but the mustard is too hot a little.
*Kath.* Why then, the beef, and let the mustard rest.
*Gru.* Nay then, I will not: you shall have the mustard,
Or else you get no beef of Grumio.
*Kath.* Then both, or one, or any thing thou wilt.
*Gru.* Why then, the mustard without the beef.
*Kath.* Go, get thee gone, thou false deluding slave,
[*Beats him.*
That feed'st me with the very name of meat:
Sorrow on thee and all the pack of you,
That triumph thus upon my misery!
Go, get thee gone, I say.

*Enter* Petruchio *and* Hortensio, *with meat.*

*Pet.* How fares my Kate? What, sweeting, all amort!
*Hor.* Mistress, what cheer?
*Kath.* Faith, as cold as can be.
*Pet.* Pluck up thy spirits; look cheerfully upon me.
Here, love; thou see'st how diligent I am
To dress thy meat myself and bring it thee:
I am sure, sweet Kate, this kindness merits thanks.
What, not a word? Nay, then thou lov'st it not;
And all my pains is sorted to no proof.
Here, take away this dish.
*Kath.* I pray you, let it stand.
*Pet.* The poorest service is repaid with thanks;
And so shall mine, before you touch the meat.
*Kath.* I thank you, sir.

36 *all amort:* all dejected; from Fr. *mort;* common in S.'s day.

*Hor.* Signior Petruchio, fie! you are to blame.
Come, Mistress Kate, I 'll bear you company.
*Pet.* [*Aside.*] Eat it up all, Hortensio, if thou lovest me.
Much good do it unto thy gentle heart!
Kate, eat apace: and now, my honey love,
Will we return unto thy father's house
And revel it as bravely as the best,
With silken coats and caps and golden rings,
With ruffs and cuffs and fardingales and things;
With scarfs and fans and double change of bravery,
With amber bracelets, beads and all this knavery.
What, hast thou din'd? The tailor stays thy leisure,
To deck thy body with his ruffling treasure.

*Enter* Tailor.

Come, tailor, let us see these ornaments;
Lay forth the gown.

*Enter* Haberdasher

What news with you, sir?
*Hab.* Here is the cap your worship did bespeak.
*Pet.* Why, this was moulded on a porringer;
A velvet dish: fie, fie! 't is lewd and filthy:
Why, 't is a cockle or a walnut-shell,
A knack, a toy, a trick, a baby's cap:
Away with it! come, let me have a bigger.
*Kath.* I 'll have no bigger: this doth fit the time,
And gentlewomen wear such caps as these.
*Pet.* When you are gentle, you shall have one too,
And not till then.
*Hor.* [*Aside.*] That will not be in haste.
*Kath.* Why, sir, I trust I may have leave to speak;
And speak I will; I am no child, no babe:
Your betters have endur'd me say my mind,
And if you cannot, best you stop your ears.
My tongue will tell the anger of my heart,
Or else my heart concealing it will break,
And rather than it shall, I will be free
Even to the uttermost, as I please, in words.
*Pet.* Why, thou say'st true; it is a paltry cap,
A custard-coffin, a bauble, a silken pie:
I love thee well, in that thou lik'st it not.
*Kath.* Love me or love me not, I like the cap;
And it I will have, or I will have none. [*Exit Haberdasher.*
*Pet.* Thy gown? why, ay: come, tailor, let us see 't.
O mercy, God! what masquing stuff is here?

57 *bravery* = fine, showy things, particularly clothes.
65 *lewd* = common, rude, low.
82 *custard-coffin.* The paste forms of pies were called coffins.

What 's this? a sleeve? 't is like a demi-cannon:
What, up and down, carv'd like an apple-tart?
Here 's snip and nip and cut and slish and slash,
Like to a censer in a barber's shop:
Why, what, i' devil's name, tailor, call'st thou this?
*Hor.* [*Aside.*] I see she 's like to have neither cap nor gown.
*Tai.* You bid me make it orderly and well,
According to the fashion and the time.
*Pet.* Marry, and did; but if you be remember'd,
I did not bid you mar it to the time.
Go, hop me over every kennel home,
For you shall hop without my custom, sir:
I 'll none of it: hence! make your best of it.
*Kath.* I never saw a better-fashion'd gown,
More quaint, more pleasing, nor more commendable:
Belike you mean to make a puppet of me.
*Pet.* Why, true; he means to make a puppet of thee.
*Tai.* She says your worship means to make a puppet of her.
*Pet.* O monstrous arrogance! Thou liest, thou thread, thou thimble,
Thou yard, three-quarters, half-yard, quarter, nail!
Thou flea, thou nit, thou winter-cricket thou!
Brav'd in mine own house with a skein of thread?
Away, thou rag, thou quantity, thou remnant;
Or I shall so be-mete thee with thy yard
As thou shalt think on prating whilst thou liv'st!
I tell thee, I, that thou hast marr'd her gown.
*Tai.* Your worship is deceived; the gown is made
Just as my master had direction:
Grumio gave order how it should be done.
*Gru.* I gave him no order; I gave him the stuff.
*Tai.* But how did you desire it should be made?
*Gru.* Marry, sir, with needle and thread.
*Tai.* But did you not request to have it cut?
*Gru.* Thou hast fac'd many things.
*Tai.* I have.
*Gru.* Face not me: thou hast brav'd many men; brave not me; I will neither be fac'd nor brav'd. I say unto thee, I bid thy master cut out the gown; but I did not bid him cut it to pieces: ergo, thou liest.
*Tai.* Why, here is the note of the fashion to testify.
*Pet.* Read it.
*Gru.* The note lies in 's throat, if he say I said so.

88 *demi-cannon:* a small piece of ordnance, short and wide-mouthed.
91 *censer* = brazier.
111 *quantity:* often used in a diminutive sense.

*Tai.* [*Reads.*] "Imprimis, a loose-bodied gown:"

*Gru.* Master, if ever I said loose-body's gown, sew me in the skirts of it, and beat me to death with a bottom of brown thread: I said a gown.

*Pet.* Proceed.

*Tai.* [*Reads.*] "With a small compass'd cape:

*Gru.* I confess the cape.

*Tai.* [*Reads.*] "With a trunk sleeve:"

*Gru.* I confess two sleeves.

*Tai.* [*Reads.*] "The sleeves curiously cut."

*Pet.* Ay, there 's the villany.

*Gru.* Error i' th' bill, sir; error i' th' bill. I commanded the sleeves should be cut out and sew'd up again; and that I 'll prove upon thee, though thy little finger be armed in a thimble.

*Tai.* This is true that I say: an I had thee in place where, thou shouldst know it.

*Gru.* I am for thee straight: take thou the bill, give me thy mete-yard, and spare not me.

*Hor.* God-a-mercy, Grumio! then he shall have no odds.

*Pet.* Well, sir, in brief, the gown is not for me.

*Gru.* You are i' th' right, sir: 't is for my mistress.

*Pet.* Go, take it up unto thy master's use.

*Gru.* Villain, not for thy life: take up my mistress' gown for thy master's use!

*Pet.* Why, sir, what 's your conceit in that?

*Gru.* O, sir, the conceit is deeper than you think for:
Take up my mistress' gown to his master's use!
O, fie, fie, fie!

*Pet.* [*Aside.*] Hortensio, say thou wilt see the tailor paid.
Go take it hence; be gone, and say no more.

*Hor.* Tailor, I 'll pay thee for thy gown to-morrow:
Take no unkindness of his hasty words:
Away! I say; commend me to thy master. [*Exit Tailor.*

*Pet.* Well, come, my Kate; we will unto your father's
Even in these honest mean habiliments:
Our purses shall be proud, our garments poor;
For 't is the mind that makes the body rich;
And as the sun breaks through the darkest clouds,
So honour 'peareth in the meanest habit.
What is the jay more precious than the lark,
Because his feathers are more beautiful?
Or is the adder better than the eel,
Because his painted skin contents the eye?
O, no, good Kate; neither art thou the worse
For this poor furniture and mean array.
If thou account'st it shame, lay it on me;

And therefore frolic. We will hence forthwith,
To feast and sport us at thy father's house.
Go, call my men, and let us straight to him;
And bring our horses unto Long-lane end;
There will we mount, and thither walk on foot.
Let 's see; I think 't is now some seven o'clock,
And well we may come there by dinner-time.
*Kath.* I dare assure you, sir, 't is almost two;
And 't will be supper-time ere you come there.
*Pet.* It shall be seven ere I go to horse:
Look, what I speak, or do, or think to do,
You are still crossing it. Sirs, let 't alone:
I will not go to-day; and ere I do,
It shall be what o'clock I say it is.
*Hor.* [*Aside.*] Why, so this gallant will command the sun.
[*Exeunt.*

SCENE IV. *Padua. Before* BAPTISTA'S *house.*

*Enter* TRANIO, *and the* Pedant *dressed like* VINCENTIO.

*Tra.* Sir, this is the house: please it you that I call?
*Ped.* Ay, what else? and but I be deceived
Signior Baptista may remember me,
Near twenty years ago, in Genoa,
Where we were lodgers at the Pegasus.
*Tra.* 'T is well; and hold your own, in any case,
With such austerity as 'longeth to a father.
*Ped.* I warrant you.

*Enter* BIONDELLO.

But, sir, here comes your boy;
'T were good he were school'd.
*Tra.* Fear you not him. Sirrah Biondello,
Now do your duty throughly, I advise you:
Imagine 't were the right Vincentio.
*Bion.* Tut, fear not me.
*Tra.* But hast thou done thy errand to Baptista?
*Bion.* I told him that your father was at Venice,
And that you look'd for him this day in Padua.
*Tra.* Thou 'rt a tall fellow: hold thee that to drink.
Here comes Baptista: set your countenance, sir.

*Enter* BAPTISTA *and* LUCENTIO.

Signior Baptista, you are happily met.
[*To the Pedant.*] Sir, this is the gentleman I told you of:
I pray you, stand good father to me now,
Give me Bianca for my patrimony.
*Ped.* Soft, son!

182 *some seven o'clock* = in the morning; dinner was about noon, rather before than after.
17 *a tall fellow.* *Tall* was a general term of strong but vague commendation.

Sir, by your leave: having come this day in Padua
To gather in some debts, my son Lucentio
Made me acquainted with a weighty cause
Of love between your daughter and himself:
And, for the good report I hear of you
And for the love he beareth to your daughter
And she to him, to stay him not too long,
I am content, in a good father's care,
To have him match'd; and if you please to like
No worse than I, upon some agreement
Me shall you find ready and willing
With one consent to have her so bestow'd;
For curious I cannot be with you,
Signior Baptista, of whom I hear so well.

*Bap.* Sir, pardon me in what I have to say:
Your plainness and your shortness please me well.
Right true it is, your son Lucentio here
Doth love my daughter and she loveth him,
Or both dissemble deeply their affections:
And therefore, if you say no more than this,
That like a father you will deal with him
And pass my daughter a sufficient dower,
The match is made, and all is done:
Your son shall have my daughter with consent.

*Tra.* I thank you, sir. Where then do you know best
We be affied and such assurance ta'en
As shall with either part's agreement stand?

*Bap.* Not in my house, Lucentio; for, you know,
Pitchers have ears, and I have many servants:
Besides, old Gremio is hearkening still;
And happily we might be interrupted.

*Tra.* Then at my lodging, an it like you:
There doth my father lie; and there, this night,
We 'll pass the business privately and well.
Send for your daughter by your servant here;
My boy shall fetch the scrivener presently.
The worst is this, that, at so slender warning,
You are like to have a thin and slender pittance.

*Bap.* It likes me well. Biondello, hie you home,
And bid Bianca make her ready straight;
And, if you will, tell what hath happened,
Lucentio's father is arriv'd in Padua,
And how she 's like to be Lucentio's wife.

*Bion.* I pray the gods she may with all my heart!

*Tra.* Dally not with the gods, but get thee gone. [*Exit Bion.*
Signior Baptista, shall I lead the way?

[49] *affied* = affianced, formally contracted in marriage.

Welcome! one mess is like to be your cheer:
Come, sir; we will better it in Pisa.
*Bap.* I follow you. [*Exeunt Tranio, Pedant, and Baptista.*

*Re-enter* BIONDELLO.

*Bion.* Cambio!
*Luc.* What say'st thou, Biondello?
*Bion.* You saw my master wink and laugh upon you?
*Luc.* Biondello, what of that?
*Bion.* Faith, nothing; but has left me here behind, to expound the meaning or moral of his signs and tokens.
*Luc.* I pray thee, moralize them.
*Bion.* Then thus. Baptista is safe, talking with the deceiving father of a deceitful son.
*Luc.* And what of him?
*Bion.* His daughter is to be brought by you to the supper.
*Luc.* And then?
*Bion.* The old priest of Saint Luke's church is at your command at all hours.
*Luc.* And what of all this?
*Bion.* I cannot tell; expect they are busied about a counterfeit assurance: take you assurance of her, "*cum privilegio ad imprimendum solum:*" to the church; take the priest, clerk, and some sufficient honest witnesses:
If this be not that you look for, I have no more to say,
But bid Bianca farewell for ever and a day.
*Luc.* Hear'st thou, Biondello?
*Bion.* I cannot tarry: I knew a wench married in an afternoon as she went to the garden for parsley to stuff a rabbit; and so may you, sir: and so, adieu, sir. My master hath appointed me to go to Saint Luke's, to bid the priest be ready to come against you come with your appendix. [*Exit.*
*Luc.* I may, and will, if she be so contented:
She will be pleased; then wherefore should I doubt?
Hap what hap may, I 'll roundly go about her:
It shall go hard if Cambio go without her. [*Exit.*

## SCENE V. *A public road.*

*Enter* PETRUCHIO, KATHERINA, HORTENSIO, *and* Servants.

*Pet.* Come on, i' God's name; once more toward our father's.
Good Lord, how bright and goodly shines the moon!
*Kath.* The moon! the sun: it is not moonlight now.

70 *one mess:* that is, only enough for four.
89 *cum privilegio*, etc.: "with the sole right of putting to press" (Lat.); a phrase conferring, or rather asserting and recording, copyright.
99 *appendix:* another book-phrase, meaning the woman that Lucentio will append to himself.

*Pet.* I say it is the moon that shines so bright.
*Kath.* I know it is the sun that shines so bright.
*Pet.* Now, by my mother's son, and that 's myself,
It shall be moon, or star, or what I list,
Or ere I journey to your father's house.
Go on, and fetch our horses back again.
Evermore cross'd and cross'd; nothing but cross'd!
*Hor.* Say as he says, or we shall never go.
*Kath.* Forward, I pray, since we have come so far,
And be it moon, or sun, or what you please:
An if you please to call it a rush-candle,
Henceforth I vow it shall be so for me.
*Pet.* I say it is the moon.
*Kath.* I know it is the moon.
*Pet.* Nay, then you lie: it is the blessed sun.
*Kath.* Then, God be bless'd, it is the blessed sun:
But sun it is not, when you say it is not;
And the moon changes even as your mind.
What you will have it nam'd, even that it is;
And so it shall be so for Katherine.
*Hor.* Petruchio, go thy ways; the field is won.
*Pet.* Well, forward, forward! thus the bowl should run,
And not unluckily against the bias.
But, soft! company is coming here.

*Enter* Vincentio.

[*To Vincentio.*] Good morrow, gentle mistress: where away?
Tell me, sweet Kate, and tell me truly too,
Hast thou beheld a fresher gentlewoman?
Such war of white and red within her cheeks!
What stars do spangle heaven with such beauty,
As those two eyes become that heavenly face?
Fair lovely maid, once more good day to thee.
Sweet Kate, embrace her for her beauty's sake.
*Hor.* A' will make the man mad, to make a woman of him.
*Kath.* Young budding virgin, fair and fresh and sweet,
Whither away, or where is thy abode?
Happy the parents of so fair a child;
Happier the man, whom favourable stars
Allot thee for his lovely bed-fellow!
*Pet.* Why, how now, Kate! I hope thou art not mad:
This is a man, old, wrinkled, faded, wither'd,
And not a maiden, as thou say'st he is.
*Kath.* Pardon, old father, my mistaking eyes,
That have been so bedazzled with the sun
That every thing I look on seemeth green:

[25] *against the bias.* The bowl or ball was biased by a weight.

Now I perceive thou art a reverend father;
Pardon, I pray thee, for my mad mistaking.
*Pet.* Do, good old grandsire; and withal make known
Which way thou travellest: if along with us,
We shall be joyful of thy company.
*Vin.* Fair sir, and you my merry mistress,
That with your strange encounter much amaz'd me,
My name is call'd Vincentio; my dwelling Pisa;
And bound I am to Padua; there to visit
A son of mine, which long I have not seen.
*Pet.* What is his name?
*Vin.* Lucentio, gentle sir.
*Pet.* Happily met; the happier for thy son.
And now by law, as well as reverend age,
I may entitle thee my loving father:
The sister to my wife, this gentlewoman,
Thy son by this hath married. Wonder not,
Nor be not grieved: she is of good esteem,
Her dowry wealthy, and of worthy birth;
Beside, so qualified as may beseem
The spouse of any noble gentleman.
Let me embrace with old Vincentio,
And wander we to see thy honest son,
Who will of thy arrival be full joyous.
*Vin.* But is this true? or is it else your pleasure,
Like pleasant travellers, to break a jest
Upon the company you overtake?
*Hor.* I do assure thee, father, so it is.
*Pet.* Come, go along, and see the truth hereof;
For our first merriment hath made thee jealous.

[*Exeunt all but Hortensio.*

*Hor.* Well, Petruchio, this has put me in heart.
Have to my widow! and if she be froward,
Then hast thou taught Hortensio to be untoward. [*Exit.*

## ACT V.

### SCENE I. *Padua. Before* LUCENTIO'S *house.*

GREMIO *discovered.* *Enter behind* BIONDELLO, LUCENTIO, *and* BIANCA.

*Bion.* Softly and swiftly, sir; for the priest is ready.
*Luc.* I fly, Biondello: but they may chance to need thee at home; therefore leave us.
*Bion.* Nay, faith, I 'll see the church o' your back; and then come back to my master's as soon as I can.

[*Exeunt Lucentio, Bianca, and Biondello.*

*Gre.* I marvel Cambio comes not all this while.

*Enter* Petruchio, Katherina, Vincentio, Grumio, *with* Attendants.

*Pet.* Sir, here 's the door, this is Lucentio's house:
My father's bears more toward the market-place;
Thither must I, and here I leave you, sir.

*Vin.* You shall not choose but drink before you go:
I think I shall command your welcome here,
And, by all likelihood, some cheer is toward. [*Knocks.*

*Gre.* They 're busy within; you were best knock louder.

Pedant *looks out of the window.*

*Ped.* What 's he that knocks as he would beat down the gate?

*Vin.* Is Signior Lucentio within, sir?

*Ped.* He 's within, sir, but not to be spoken withal.

*Vin.* What if a man bring him a hundred pound or two, to make merry withal?

*Ped.* Keep your hundred pounds to yourself: he shall need none, so long as I live.

*Pet.* Nay, I told you your son was well beloved in Padua. Do you hear, sir? To leave frivolous circumstances, I pray you, tell Signior Lucentio that his father is come from Pisa and is here at the door to speak with him.

*Ped.* Thou liest: his father is come from Pisa and is here looking out at the window.

*Vin.* Art thou his father?

*Ped.* Ay, sir; so his mother says, if I may believe her.

*Pet.* [*To Vincentio.*] Why, how now, gentleman! why, this is flat knavery, to take upon you another man's name.

*Ped.* Lay hands on the villain: I believe a' means to cozen somebody in this city under my countenance.

*Re-enter* Biondello.

*Bion.* I have seen them in the church together: God send 'em good shipping! But who is here? mine old master Vincentio! now we are undone and brought to nothing.

*Vin.* [*Seeing Biondello.*] Come hither, crack-hemp.

*Bion.* I hope I may choose, sir.

*Vin.* Come hither, you rogue. What, have you forgot me?

*Bion.* Forgot you! no, sir: I could not forget you, for I never saw you before in all my life.

*Vin.* What, you notorious villain, didst thou never see thy master's father, Vincentio?

*Bion.* What, my old worshipful old master? yes, marry, sir: see where he looks out of the window.

*Vin.* Is 't so, indeed? [*Beats Biondello.*

*Bion.* Help, help, help! here 's a madman will murder me. [*Exit.*

36 *crack-hemp* = halter-stretcher, gallows-bird.

*Ped.* Help, son! help, Signior Baptista! [*Exit from above.*

*Pet.* Prithee, Kate, let 's stand aside and see the end of this controversy. [*They retire.*

*Re-enter* Pedant *below;* TRANIO, BAPTISTA, *and* Servants.

*Tra.* Sir, what are you that offer to beat my servant?

*Vin.* What am I, sir! nay, what are you, sir? O immortal gods! O fine villain! A silken doublet! a velvet hose! a scarlet cloak! and a copatain hat! O, I am undone! I am undone! while I play the good husband at home, my son and my servant spend all at the university.

*Tra.* How now! what 's the matter?

*Bap.* What, is the man lunatic?

*Tra.* Sir, you seem a sober ancient gentleman by your habit, but your words show you a madman. Why, sir, what 'cerns it you if I wear pearl and gold? I thank my good father, I am able to maintain it.

*Vin.* Thy father! O villain! he is a sail-maker in Bergamo.

*Bap.* You mistake, sir, you mistake, sir. Pray, what do you think is his name?

*Vin.* His name! as if I knew not his name: I have brought him up ever since he was three years old, and his name is Tranio.

*Ped.* Away, away, mad ass! his name is Lucentio; and he is mine only son, and heir to the lands of me, Signior Vincentio.

*Vin.* Lucentio! O, he hath murthred his master! Lay hold on him, I charge you, in the Duke's name. O, my son, my son! Tell me, thou villain, where is my son Lucentio?

*Tra.* Call forth an officer.

*Enter one with an officer.*

Carry this mad knave to the gaol. Father Baptista, I charge you see that he be forthcoming.

*Vin.* Carry me to the gaol!

*Gre.* Stay, officer: he shall not go to prison.

*Bap.* Talk not, Signior Gremio: I say he shall go to prison.

*Gre.* Take heed, Signior Baptista, lest you be cony-catch'd in this business: I dare swear this is the right Vincentio.

*Ped.* Swear, if thou dar'st.

*Gre.* Nay, I dare not swear it.

*Tra.* Then thou wert best say that I am not Lucentio.

*Gre.* Yes, I know thee to be Signior Lucentio.

*Bap.* Away with the dotard! to the gaol with him!

*Vin.* Thus strangers may be hal'd and abus'd:
O monstrous villain!

53 *copatain hat:* of uncertain meaning, but probably a high-crowned hat.
54 *the good husband* = one who husbands his means well: husband = house-bond.
79 *cony-catch'd* = tricked, deceived.

*Re-enter* Biondello, *with* Lucentio *and* Bianca.

*Bion.* O! we are spoil'd and — yonder he is: deny him, forswear him, or else we are all undone.

*Luc.* [*Kneeling.*] Pardon, sweet father.

*Vin.* Lives my sweet son?

[*Exeunt Biondello, Tranio, and Pedant, as fast as may be.*

*Bian.* Pardon, dear father.

*Bap.* How hast thou offended?
Where is Lucentio?

*Luc.* Here 's Lucentio,
Right son to the right Vincentio;
That have by marriage made thy daughter mine,
While counterfeit supposes blear'd thine eyne.

*Gre.* Here 's packing, with a witness, to deceive us all!

*Vin.* Where is that damned villain Tranio,
That fac'd and brav'd me in this matter so?

*Bap.* Why, tell me, is not this my Cambio?

*Bian.* Cambio is changed into Lucentio.

*Luc.* Love wrought these miracles. Bianca's love
Made me exchange my state with Tranio,
While he did bear my countenance in the town;
And happily I have arrived at the last
Unto the wished haven of my bliss.
What Tranio did, myself enforc'd him to;
Then pardon him, sweet father, for my sake.

*Vin.* I 'll slit the villain's nose, that would have sent me to the gaol.

*Bap.* But do you hear, sir? have you married my daughter without asking my good will?

*Vin.* Fear not, Baptista; we will content you, go to: but I will in, to be reveng'd for this villany. [*Exit.*

*Bap.* And I, to sound the depth of this knavery. [*Exit.*

*Luc.* Look not pale, Bianca; thy father will not frown.

[*Exeunt Lucentio and Bianca.*

*Gre.* My cake is dough; but I 'll in among the rest,
Out of hope of all, but my share of the feast. [*Exit.*

*Kath.* Husband, let 's follow, to see the end of this ado.

*Pet.* First kiss me, Kate, and we will.

*Kath.* What, in the midst of the street?

*Pet.* What, art thou asham'd of me?

*Kath.* No, sir, God forbid; but asham'd to kiss.

*Pet.* Why, then let 's home again. Come, sirrah, let 's away.

*Kath.* Nay, I will give thee a kiss: now pray thee, love, stay.

[96] *packing* = plotting, corruption. We still say that a jury is packed.

[124] *now pray thee, love, stay* = be satisfied, have enough; as we still say, "stay your stomach."

*Pet.* Is not this well? Come, my sweet Kate:
Better once than never, for never too late. [*Exeunt.*

## SCENE II. *Padua.* LUCENTIO'S *house.*

*Enter* BAPTISTA, VINCENTIO, GRUMIO, *the* Pedant, LUCENTIO, BIANCA, PETRUCHIO, KATHERINA, HORTENSIO, *and* Widow, TRANIO, BIONDELLO, *and* GRUMIO: *the Servingmen with Tranio bringing in a banquet.*

*Luc.* At last, though long, our jarring notes agree:
And time it is, when raging war is done,
To smile at scapes and perils overblown.
My fair Bianca, bid my father welcome,
While I with self-same kindness welcome thine.
Brother Petruchio, sister Katherina,
And thou, Hortensio, with thy loving widow,
Feast with the best, and welcome to my house:
My banquet is to close our stomachs up,
After our great good cheer. Pray you, sit down;
For now we sit to chat as well as eat.
*Pet.* Nothing but sit and sit, and eat and eat!
*Bap.* Padua affords this kindness, son Petruchio.
*Pet.* Padua affords nothing but what is kind.
*Hor.* For both our sakes, I would that word were true.
*Pet.* Now, for my life, Hortensio fears his widow.
*Wid.* Then never trust me, if I be afeard.
*Pet.* You are very sensible, and yet you miss my sense:
I mean, Hortensio is afeard of you.
*Wid.* He that is giddy thinks the world turns round.
*Pet.* Roundly replied.
*Kath.* Mistress, how mean you that?
*Wid.* Thus I conceive by him.
*Pet.* Conceives by me! How likes Hortensio that?
*Hor.* My widow says, thus she conceives her tale.
*Pet.* Very well mended. Kiss him for that, good widow.
*Kath.* "He that is giddy thinks the world turns round:"
I pray you, tell me what you meant by that.
*Wid.* Your husband, being troubled with a shrew,
Measures my husband's sorrow by his woe:
And now you know my meaning.
*Kath.* A very mean meaning.
*Wid.* Right, I mean you.
*Kath.* And I am mean indeed, respecting you.
*Pet.* To her, Kate!

9 *banquet* = dessert, which was served at a second table, and sometimes in another room; pronounced *banket*.

10 *fears his widow*: fear was used to mean both to feel fear and to cause fear; whence such quibbling as that of the next two speeches.

26 *shrew — woe* = a perfect rhyme again. See the last lines of the play.

*Hor.* To her, widow!
*Pet.* A hundred marks, my Kate does put her down.
*Hor.* That 's my office.
*Pet.* Spoke like an officer: ha' to thee, lad! [*Drinks to Hortensio.*
*Bap.* How likes Gremio these quick-witted folks?
*Gre.* Believe me, sir, they butt together well.
*Bian.* Head, and butt! an hasty-witted body
Would say your head and butt were head and horn.
*Vin.* Ay, mistress bride, hath that awaken'd you?
*Bian.* Ay, but not frighted me; therefore I 'll sleep again.
*Pet.* Nay, that you shall not: since you have begun,
Have at you for a bitter jest or two!
*Bian.* Am I your bird? I mean to shift my bush;
And then pursue me as you draw your bow.
You are welcome all. [*Exeunt Bianca, Katherina, and Widow.*
*Pet.* She hath prevented me. Here, Signior Tranio,
This bird you aim'd at, though you hit her not;
Therefore a health to all that shot and miss'd.
*Tra.* O, sir, Lucentio slipp'd me like his greyhound,
Which runs himself and catches for his master.
*Pet.* A good swift simile, but something currish.
*Tra.* 'T is well, sir, that you hunted for yourself:
'T is thought your deer does hold you at a bay.
*Bap.* O ho, Petruchio! Tranio hits you now.
*Luc.* I thank thee for that gird, good Tranio.
*Hor.* Confess, confess, hath he not hit you here?
*Pet.* A' has a little gall'd me, I confess;
And, as the jest did glance away from me,
'T is ten to one it maim'd you two outright.
*Bap.* Now, in good sadness, son Petruchio,
I think thou hast the veriest shrew of all.
*Pet.* Well, I say no: and therefore for assurance
Let 's each one send unto his wife;
And he whose wife is most obedient
To come at first when he doth send for her,
Shall win the wager which we will propose.
*Hor.* Content. What is the wager?
*Luc.* Twenty crowns.
*Pet.* Twenty crowns!
I 'll venture so much of my hawk or hound,
But twenty times so much upon my wife.
*Luc.* A hundred then.
*Hor.* Content.
*Pet.* A match! 't is done.
*Hor.* Who shall begin?
*Luc.* That will I.
Go, Biondello, bid your mistress come to me.

*Bion.* I go. [*Exit.*
*Bap.* Son, I 'll be your half, Bianca comes.
*Luc.* I 'll have no halves; I 'll bear it all myself.

*Re-enter* Biondello.

How now! what news?
*Bion.* Sir, my mistress sends you word
That she is busy and she cannot come.
*Pet.* How! she is busy and she cannot come!
Is that an answer?
*Gre.* Ay, and a kind one too:
Pray God, sir, your wife send you not a worse.
*Pet.* I hope, better.
*Hor.* Sirrah Biondello, go and entreat my wife
To come to me forthwith. [*Exit Bion.*
*Pet.* O, ho! entreat her!
Nay, then she must needs come.
*Hor.* I am afraid, sir,
Do what you can, yours will not be entreated.

*Re-enter* Biondello.

Now, where 's my wife?
*Bion.* She says you have some goodly jest in hand:
She will not come; she bids you come to her.
*Pet.* Worse and worse; she will not come! O vile,
Intolerable, not to be endured!
Sirrah Grumio, go to your mistress;
Say, I command her come to me. [*Exit Grumio.*
*Hor.* I know her answer.
*Pet.* What?
*Hor.* She will not.
*Pet.* The fouler fortune mine, and there an end.
*Bap.* Now, by my holidame, here comes Katherina!

*Re-enter* Katherina.

*Kath.* What is your will, sir, that you send for me?
*Pet.* Where is your sister, and Hortensio's wife?
*Kath.* They sit conferring by the parlour fire.
*Pet.* Go, fetch them hither: if they deny to come,
Swinge me them soundly forth unto their husbands:
Away, I say, and bring them hither straight. [*Exit Katherina.*
*Luc.* Here is a wonder, if you talk of a wonder.
*Hor.* And so it is: I wonder what it bodes.
*Pet.* Marry, peace it bodes, and love and quiet life,
And awful rule and right supremacy;
And, to be short, what not, that 's sweet and happy?
*Bap.* Now, fair befal thee, good Petruchio!
The wager thou hast won; and I will add

99 *holidame* = holy dame = the Virgin.

Unto their losses twenty thousand crowns;
Another dowry to another daughter,
For she is chang'd, as she had never been.
*Pet.* Nay, I will win my wager better yet
And show more sign of her obedience,
Her new-built virtue and obedience.
See where she comes and brings your froward wives
As prisoners to her womanly persuasion.
*Re-enter* Katherina, *with* Bianca *and* Widow.
Katherine, that cap of yours becomes you not:
Off with that bauble, throw it under-foot. [*Kate throws down her cap.*
*Wid.* Lord, let me never have cause to sigh,
Till I be brought to such a silly pass!
*Bian.* Fie! what a foolish duty call you this?
*Luc.* I would your duty were as foolish too:
The wisdom of your duty, fair Bianca,
Hath cost me an hundred crowns since supper-time.
*Bian.* The more fool you, for laying on my duty.
*Pet.* Katherine, I charge thee, tell these headstrong women
What duty they do owe their lords and husbands.
*Wid.* Come, come, you 're mocking: we will have no telling.
*Pet.* Come on, I say; and first begin with her.
*Wid.* She shall not.
*Pet.* I say she shall: and first begin with her.
*Kath.* Fie, fie! unknit that threatening unkind brow,
And dart not scornful glances from those eyes,
To wound thy lord, thy king, thy governor:
It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds,
And in no sense is meet or amiable.
A woman mov'd is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty;
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it.
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
And for thy maintenance commits his body
To painful labour both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks and true obedience;
Too little payment for so great a debt.
Such duty as the subject owes the prince

[118] *and obedience:* probably corrupt; but no acceptable emendation has been proposed.

Even such a woman oweth to her husband;
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel
And graceless traitor to her loving lord?
I am asham'd that women are so simple
To offer war where they should kneel for peace,
Or seek for rule, supremacy and sway,
When they are bound to serve, love and obey.
Why are our bodies soft and weak and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions and our hearts
Should well agree with our external parts?
Come, come, you froward and unable worms!
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot:
In token of which duty, if he please,
My hand is ready; may it do him ease.

*Pet.* Why, there 's a wench! Come on, and kiss me, Kate.

*Luc.* Well, go thy ways, old lad; for thou shalt ha 't.

*Vin.* 'T is a good hearing when children are toward.

*Luc.* But a harsh hearing when women are froward.

*Pet.* Come, Kate, we 'll to bed.
We three are married, but you two are sped.
[*To Luc.*] 'T was I won the wager, though you hit the white;
And, being a winner, God give you good night!

[*Exeunt Petruchio and Katherina.*

*Hor.* Now, go thy ways; thou hast tamed a curst shrew.

*Luc.* 'T is a wonder, by your leave, she will be tamed so.

[*Exeunt.*

176 *vail your stomachs.* To vail is to lower, to abate; stomach was used for strong desire, courage, wilfulness.

180 *Kate — ha 't:* a perfect rhyme, *have* having been pronounced to rhyme with *rave.*

185 *sped* = done for.

1602

# ALL'S WELL THAT ENDS WELL.

## INTRODUCTION.

SHAKESPEARE found the story which he wrought into this play in Paynter's *Palace of Pleasure*. That version of it is a translation of the Ninth novel of the Third Day of the *Decameron*. He, or somebody before him, made some changes in the plot of the story, but they were unimportant. It furnishes the substance of the drama and all its principal personages, except the Countess, Parolles, the Clown, and Lafeu. *All 's Well that Ends Well* is one of the most interesting of the second class of Shakespeare's works; and, indeed, it contains some passages which for their marvelous revelation of the inmost soul of the speakers, and others which for a deep reflectiveness, now solemn, now almost reckless in their daring, are hardly inferior in value to his best work in his greatest tragedies. But it is, of all his plays, the most perplexing to his editors. Its style is in many passages exceptionally elliptical and careless, even for Shakespeare; and the condition of the text in the folio of 1623, our only authority for it, is deplorable. Nor is the play homogeneous. Even were we sure that there is in it no trace of any other hand, it is certainly the product of two periods of Shakespeare's dramatic life. Before 1598 he had written a play called, as Meres tells us, *Love's Labours Won*, and there can be little doubt that this was an early form of *All 's Well that Ends Well*, in the writing of which I suspect that he had the coöperation — we cannot say the help — of another playwright. This was, I am sure, as early as 1593 or 1594, if not earlier. But the style of the passages which are remarked upon above is that in which Shakespeare wrote ten years later. Moreover, both the French officers who figure in this play as Lords are somewhat strangely named Dumain, which is also the name of that one of the king's brothers-in-love, in *Love's Labour 's Lost*, who is an officer in the army; which, when taken in connection with other circumstances, suggests some relation between the two comedies. Hence it seems pretty sure that *Love's Labours Won* was produced not long after *Love's Labour 's Lost*, and was worked over into *All 's Well that Ends Well*, about 1603. The period of the action seems to be some time in the early part of the fourteenth century.

## DRAMATIS PERSONÆ.

KING OF FRANCE.
DUKE OF FLORENCE.
BERTRAM, *Count of Rousillon.*
LAFEU, *an old lord.*
PAROLLES, *a follower of Bertram.*
*Two French Lords.*
Steward, } *to the Countess of Rousil-*
Clown, } *lon.*
A Page.

DOWAGER COUNTESS OF ROUSILLON.
HELENA, *a gentlewoman protected by the Countess.*
*An old Widow of Florence.*
DIANA, *daughter to the Widow.*
VIOLENTA, } *neighbours and friends*
MARIANA, } *to the Widow.*
*Lords, Officers, Soldiers, etc., French and Florentine.*

SCENE: Rousillon; Paris; Florence; Marseilles.

# ALL'S WELL THAT ENDS WELL.

## ACT I.

### SCENE I. *Rousillon. The* COUNT'S *palace.*

*Enter* BERTRAM, *the* COUNTESS of ROUSILLON, HELENA, *and* LAFEU, *all in black.*

*Count.* In delivering my son from me, I bury a second husband.

*Ber.* And I in going, madam, weep o'er my father's death anew: but I must attend his majesty's command, to whom I am now in ward, evermore in subjection.

*Laf.* You shall find of the King a husband, madam; you, sir, a father: he that so generally is at all times good must of necessity hold his virtue to you; whose worthiness would stir it up where it wanted rather than lack it where there is such abundance.

*Count.* What hope is there of his majesty's amendment?

*Laf.* He hath abandon'd his physicians, madam; under whose practices he hath persecuted time with hope, and finds no other advantage in the process but only the losing of hope by time.

*Count.* This young gentlewoman had a father, — O, that "had"! how sad a passage 't is! — whose skill was almost as great as his honesty; had it stretch'd so far, would have made nature immortal, and death should have play for lack of work. Would, for the King's sake, he were living! I think it would be the death of the King's disease.

*Laf.* How call'd you the man you speak of, madam?

*Count.* He was famous, sir, in his profession, and it was his great right to be so: Gerard de Narbon.

*Laf.* He was excellent indeed, madam: the King very lately spoke of him admiringly and mourningly: he was skilful enough to have liv'd still, if knowledge could be set up against mortality.

*Ber.* What is it, my good lord, the King languishes of?

[5] *ward.* Heirs of great feudal estates, not of age, were the king's wards.

[6] *of the king:* a French construction, *de par le Roi*, and yet not uncommon in the English of S.'s time.

*Laf.* A fistula, my lord.

*Ber.* I heard not of it before.

*Laf.* I would it were not notorious. Was this gentlewoman the daughter of Gerard de Narbon?

*Count.* His sole child, my lord, and bequeathed to my overlooking. I have those hopes of her good that her education promises; her dispositions she inherits, which makes fair gifts fairer; for where an unclean mind carries virtuous qualities, there commendations go with pity; they are virtues and traitors too: in her they are the better for their simpleness; she derives her honesty and achieves her goodness.

*Laf.* Your commendations, madam, get from her tears.

*Count.* 'T is the best brine a maiden can season her praise in. The remembrance of her father never approaches her heart but the tyranny of her sorrows takes all livelihood from her cheek. No more of this, Helena; go to, no more; lest it be rather thought you affect a sorrow than to have.

*Hel.* I do affect a sorrow indeed, but I have it too.

*Laf.* Moderate lamentation is the right of the dead, excessive grief the enemy to the living.

*Count.* If the living be enemy to the grief, the excess makes it soon mortal.

*Ber.* Madam, I desire your holy wishes.

*Laf.* How understand we that?

*Count.* Be thou blest, Bertram, and succeed thy father
In manners, as in shape! thy blood and virtue
Contend for empire in thee, and thy goodness
Share with thy birthright! Love all, trust a few,
Do wrong to none: be able for thine enemy
Rather in power than use, and keep thy friend
Under thy own life's key: be check'd for silence,
But never tax'd for speech. What Heaven more will,
That thee may furnish and my prayers pluck down,
Fall on thy head! Farewell, my lord;
'T is an unseason'd courtier; good my lord,
Advise him.

*Laf.* He cannot want the best
That shall attend his love.

*Count.* Heaven bless him! Farewell, Bertram. [*Exit.*

*Ber.* [*To Helena.*] The best wishes that can be forg'd in your thoughts be servants to you! Be comfortable to my mother, your mistress, and make much of her.

30 *fistula.* "The French king had a swelling upon his breast, which, by reason of ill cure, was grown into a fistula;" thus the old tale.

44 *livelihood* = liveliness.

46 *you affect a sorrow than to have.* Not corrupt, nor Shakespeare's grammar; mere heedless writing.

61 *tax'd* = censured.

*Laf.* Farewell, pretty lady: you must hold the credit of your father. [*Exeunt Bertram and Lafeu.*

*Hel.* O, were that all! I think not on my father;
And these great tears grace his remembrance more
Than those I shed for him. What was he like?
I have forgot him: my imagination
Carries no favour in 't but Bertram's.
I am undone: there is no living, none,
If Bertram be away. 'T were all one
That I should love a bright particular star
And think to wed it, he is so above me:
In his bright radiance and collateral light
Must I be comforted, not in his sphere.
The ambition in my love thus plagues itself:
The hind that would be mated by the lion
Must die for love. 'T was pretty, though a plague,
To see him every hour; to sit and draw
His arched brows, his hawking eye, his curls,
In our heart's table; heart too capable
Of every line and trick of his sweet favour:
But now he 's gone, and my idolatrous fancy
Must sanctify his reliques. Who comes here?

*Enter* Parolles.

[*Aside.*] One that goes with him: I love him for his sake;
And yet I know him a notorious liar,
Think him a great way fool, solely a coward;
Yet these fix'd evils sit so fit in him,
That they take place, when virtue's steely bones
Look bleak i' th' cold wind: withal, full oft we see
Cold wisdom waiting on superfluous folly.

*Par.* Save you, fair queen!

*Hel.* And you, monarch!

*Par.* No.

*Hel.* And no.

*Par.* Are you meditating on virginity?

*Hel.* Ay. You have some stain of soldier in you: let me ask you a question. Man is enemy to virginity; how may we barricado it against him?

*Par.* Keep him out.

*Hel.* But he assails; and our virginity, though valiant in the defence, yet is weak: unfold to us some warlike resistance.

*Par.* There is none: man, sitting down before you, will undermine you and blow you up.

*Hel.* Bless our poor virginity from underminers and blowers up! Is there no military policy, how virgins might blow up men?

89 *table* = table-book, tablets used for memoranda.

*Par.* Virginity being blown down, man will quicklier be blown up: marry, in blowing him down again, with the breach yourselves made, you lose your city. It is not politic in the commonwealth of nature to preserve virginity. Loss of virginity is rational increase, and there was never virgin got till virginity was first lost. That you were made of is metal to make virgins. Virginity by being once lost may be ten times found; by being ever kept, it is ever lost: 't is too cold a companion; away with 't!

*Hel.* I will stand for 't a little, though therefore I die a virgin.

*Par.* There 's little can be said in 't; 't is against the rule of nature. To speak on the part of virginity, is to accuse your mothers; which is most infallible disobedience. He that hangs himself is a virgin: virginity murders itself; and should be buried in highways out of all sanctified limit, as a desperate offendress against nature. Virginity breeds mites, much like a cheese; consumes itself to the very paring, and so dies with feeding his own stomach. Besides, virginity is peevish, proud, idle, made of self-love, which is the most inhibited sin in the canon. Keep it not; you cannot choose but lose by 't: out with 't! within one year it will make itself two, which is a goodly increase, and the principal itself not much the worse: away with 't! 139

*Hel.* How might one do, sir, to lose it to her own liking?

*Par.* Let me see: marry, ill, to like him that ne'er it likes. 'T is a commodity will lose the gloss with lying; the longer kept, the less worth: off with 't while 't is vendible; answer the time of request. Virginity, like an old courtier, wears her cap out of fashion: richly suited, but unsuitable: just like the brooch and the tooth-pick, which wear not now. Your date is better in your pie and your porridge than in your cheek: and your virginity, your old virginity, is like one of our French wither'd pears, it looks ill, it eats drily; marry, 't is a wither'd pear; it was formerly better; marry, yet 't is a wither'd pear: will you any thing with it? 151

*Hel.* Not my virginity yet . . .

There shall your master have a thousand loves,
A mother and a mistress and a friend,
A phœnix, captain and an enemy,
A guide, a goddess, and a sovereign,
A counsellor, a traitress, and a dear;
His humble ambition, proud humility,

134 *his own stomach:* for *its* own, etc.; the possessive form of *it* having not come into use when this play was written.

152 *Not my virginity yet.* After these words something has been lost. It plainly referred to the Court and to Bertram. The affected phrases which follow were Court fashions of speech about Court fashions of conduct.

His jarring concord, and his discord dulcet,
His faith, his sweet disaster; with a world
Of pretty, fond, adoptious christendoms,
That blinking Cupid gossips. Now shall he —
I know not what he shall. God send him well!
The court 's a learning place, and he is one —

*Par.* What one, i' faith?

*Hel.* That I wish well. 'T is pity —

*Par.* What 's pity?

*Hel.* That wishing well had not a body in 't,
Which might be felt; that we, the poorer born,
Whose baser stars do shut us up in wishes,
Might with effects of them follow our friends,
And show what we alone must think, which never
Returns us thanks.

*Enter* Page.

*Page.* Monsieur Parolles, my lord calls for you. [*Exit.*

*Par.* Little Helen, farewell: if I can remember thee, I will think of thee at court.

*Hel.* Monsieur Parolles, you were born under a charitable star.

*Par.* Under Mars, I.

*Hel.* I especially think, under Mars.

*Par.* Why under Mars?

*Hel.* The wars have so kept you under that you must needs be born under Mars.

*Par.* When he was predominant.

*Hel.* When he was retrograde, I think, rather.

*Par.* Why think you so?

*Hel.* You go so much backward when you fight.

*Par.* That 's for advantage.

*Hel.* So is running away, when fear proposes the safety: but the composition that your valour and fear makes in you is a virtue of a good wing, and I like the wear well.

*Par.* I am so full of businesses, I cannot answer thee acutely. I will return perfect courtier; in the which, my instruction shall serve to naturalize thee, so thou wilt be capable of a courtier's counsel and understand what advice shall thrust upon thee; else thou diest in thine unthankfulness, and thine ignorance makes thee away: farewell. When thou hast leisure, say thy prayers; when thou hast none, remember thy friends: get thee a good husband, and use him as he uses thee: so, farewell. [*Exit.*

*Hel.* Our remedies oft in ourselves do lie,
Which we ascribe to heaven: the fated sky

161 *adoptious christendoms* = adopted names.

Gives us free scope, only doth backward pull
Our slow designs when we ourselves are dull.
What power is it which mounts my love so high,
That makes me see, and cannot feed mine eye?
The mightiest space in fortune nature brings
To join like likes and kiss like native things.
Impossible be strange attempts to those
That weigh their pains in sense and do suppose
What hath been cannot be: who ever strove
To show her merit, that did miss her love?
The King's disease — my project may deceive me, [*Exit.*
But my intents are fix'd and will not leave me.

## Scene II. *Paris. The* King's *palace.*

*Flourish of cornets. Enter the* King of France, *with letters, and divers Attendants.*

*King.* The Florentines and Senoys are by the ears:
Have fought with equal fortune and continue
A braving war.

*First Lord.* So 't is reported, sir.

*King.* Nay, 't is most credible; we here receive it
A certainty, vouch'd from our cousin Austria,
With caution that the Florentine will move us
For speedy aid; wherein our dearest friend
Prejudicates the business, and would seem
To have us make denial.

*First Lord.* His love and wisdom,
Approv'd so to your majesty, may plead
For amplest credence.

*King.* He hath arm'd our answer,
And Florence is denied before he comes:
Yet, for our gentlemen that mean to see
The Tuscan service, freely have they leave
To stand on either part.

*Sec. Lord.* It well may serve
A nursery to our gentry, who are sick
For breathing and exploit.

*King.* What 's he comes here?

*Enter* Bertram, Lafeu, *and* Parolles.

*First Lord.* It is the Count Rousillon, my good lord,
Young Bertram.

*King.* Youth, thou bear'st thy father's face;
Frank nature, rather curious than in haste,
Hath well compos'd thee. Thy father's moral parts
Mayst thou inherit too! Welcome to Paris.

*Ber.* My thanks and duty are your majesty's.

1. *Senoys* = Sienese: the word is from the old novel.

*King.* I would I had that corporal soundness now,
As when thy father and myself in friendship
First tried our soldiership! He did look far
Into the service of the time, and was
Discipled of the bravest: he lasted long;
But on us both did haggish age steal on
And wore us out of act. It much repairs me
To talk of your good father. In his youth
He had the wit which I can well observe
To-day in our young lords; but they may jest
Till their own scorn return to them unnoted
Ere they can hide their levity in honour
So like a courtier. Contempt nor bitterness
Were in his pride or sharpness; if they were,
His equal had awak'd them, and his honour,
Clock to itself, knew the true minute when
Exception bid him speak, and at this time
His tongue obey'd his hand. Who were below him
He us'd as creatures of another place,
And bow'd his eminent top to their low ranks,
Making them proud of his humility,
In their poor praise he humbled. Such a man
Might be a copy to these younger times;
Which, follow'd well, would demonstrate them now
But goers backward.

*Ber.* His good remembrance, sir,
Lies richer in your thoughts than on his tomb;
So in approof lives not his epitaph
As in your royal speech.

*King.* Would I were with him! He would always say —
Methinks I hear him now; his plausive words
He scatter'd not in ears, but grafted them,
To grow there and to bear, — "Let me not live," —
Thus his good melancholy oft began,
On the catastrophe and heel of pastime,
When it was out, — "Let me not live," quoth he,
"After my flame lacks oil, to be the snuff
Of younger spirits, whose apprehensive senses
All but new things disdain; whose judgements are
Mere fathers of their garments; whose constancies
Expire before their fashions." This he wish'd:
I after him do after him wish too,
Since I nor wax nor honey can bring home,

28 *bravest:* one syllable, *brav'st.*
45 *In their poor praise*, etc.: obscure; meaning, perhaps, he humbled himself to their poor praise. See Theseus, *Midsummer-Night's Dream*, Act V. Sc. 1, lines 90–100.
65 *I nor wax nor honey:* comparing himself to a drone bee.

I quickly were dissolved from my hive,
To give some labourers room.
*Sec. Lord.* You are lov'd, sir;
They that least lend it you shall lack you first.
*King.* I fill a place, I know 't. How long is 't, count,
Since the physician at your father's died?
He was much fam'd.
*Ber.* Some six months since, my lord.
*King.* If he were living, I would try him yet.
Lend me an arm; the rest have worn me out
With several applications: nature and sickness
Debate it at their leisure. Welcome, count;
My son 's no dearer.
*Ber.* Thank your majesty. [*Exeunt. Flourish.*

SCENE III. *Rousillon. The* COUNT'S *palace.*

*Enter* COUNTESS, Steward, *and* Clown.

*Count.* I will now hear; what say you of this gentlewoman?

*Stew.* Madam, the care I have had to even your content, I wish might be found in the calendar of my past endeavours; for then we wound our modesty and make foul the clearness of our deservings, when of ourselves we publish them.

*Count.* What does this knave here? Get you gone, sirrah: the complaints I have heard of you I do not all believe: 't is my slowness that I do not; for I know you lack not folly to commit them, and have ability enough to make such knaveries yours.

*Clo.* 'T is not unknown to you, madam, I am a poor fellow.

*Count.* Well, sir.

*Clo.* No, madam, 't is not so well that I am poor, though many of the rich are damn'd: but, if I may have your ladyship's good will to go to the world, Isbel your woman and I will do as we may.

*Count.* Wilt thou needs be a beggar?

*Clo.* I do beg your good will in this case.

*Count.* In what case?

*Clo.* In Isbel's case and mine own. Service is no heritage: and I think I shall never have the blessing of God till I have issue o' my body; for they say barnes are blessings.

*Count.* Tell me thy reason why thou wilt marry.

*Clo.* My poor body, madam, requires it: I am driven on by the flesh; and he must needs go that the Devil drives.

*Count.* Is this all your worship's reason?

*Clo.* Faith, madam, I have other holy reasons, such as they are.

[14] *several* = different.
[15] *go to the world* = marry.

*Count.* May the world know them?

*Clo.* I have been, madam, a wicked creature, as you and all flesh and blood are; and, indeed, I do marry that I may repent.

*Count.* Thy marriage, sooner than thy wickedness.

*Clo.* I am out o' friends, madam; and I hope to have friends for my wife's sake.

*Count.* Such friends are thine enemies, knave.

*Clo.* Y' are shallow, madam, in great friends; for the knaves come to do that for me which I am aweary of. He that ears my land spares my team and gives me leave to in the crop; if I be his cuckold, he 's my drudge: he that comforts my wife is the cherisher of my flesh and blood; he that cherishes my flesh and blood loves my flesh and blood; he that loves my flesh and blood is my friend: ergo, he that kisses my wife is my friend. If men could be contented to be what they are, there were no fear in marriage; for young Charbon the puritan and old Poysam the papist, howsome'er their hearts are sever'd in religion, their heads are both one; they may joul horns together, like any deer i' th' herd.

*Count.* Wilt thou ever be a foul-mouth'd and calumnious knave?

*Clo.* A prophet I, madam; and I speak the truth the next way:

> For I the ballad will repeat,
> Which men full true shall find;
> Your marriage comes by destiny,
> Your cuckoo sings by kind.

*Count.* Get you gone, sir; I 'll talk with you more anon.

*Stew.* May it please you, madam, that he bid Helen come to you: of her I am to speak.

*Count.* Sirrah, tell my gentlewoman I would speak with her; Helen, I mean.

*Clo.* [*Singing.*] Was this fair face the cause, quoth she,
Why the Grecians sacked Troy?
Fond done, done fond, good sooth it was,
Was this King Priam's joy?
With that she sighed as she stood,
With that she sighed as she stood,
And gave this sentence then;
Among nine bad if one be good,
Among nine bad if one be good,
There 's yet one good in ten.

*Count.* What, one good in ten? you corrupt the song, sirrah.

*Clo.* One good woman in ten, madam; which is a purifying o' the song: would God would serve the world so all the year!

87 *ears* = ploughs.
90 *the next way* = the nearest way.

we 'ld find no fault with the tithe-woman, if I were the parson. One in ten, quoth a'! An we might have a good woman born but for every blazing star, or at an earthquake, 't would mend the lottery well: a man may draw his heart out, ere a' pluck one.

*Count.* You 'll be gone, sir knave, and do as I command you.

*Clo.* That man should be at woman's command, and yet no hurt done! Though honesty be no puritan, yet it will do no hurt; it will wear the surplice of humility over the black gown of a big heart. I am going, forsooth: the business is for Helen to come hither. [*Exit.*

*Count.* Well, now.

*Stew.* I know, madam, you love your gentlewoman entirely.

*Count.* Faith, I do: her father bequeath'd her to me; and she herself, without other advantage, may lawfully make title to as much love as she finds: there is more owing her than is paid; and more shall be paid her than she 'll demand.

*Stew.* Madam, I was very late more near her than I think she wish'd me: alone she was, and did communicate to herself her own words to her own ears; she thought, I dare vow for her, they touch'd not any stranger sense. Her matter was, she lov'd your son: Fortune, she said, was no goddess, that had put such difference betwixt their two estates; Love no god, that would not extend his might, only where qualities were level; Dian no queen of virgins, that would suffer her poor knight surpris'd, without rescue in the first assault or ransom afterward. This she deliver'd in the most bitter touch of sorrow that e'er I heard virgin exclaim in: which I held my duty speedily to acquaint you withal; sithence, in the loss that may happen, it concerns you something to know it.

*Count.* You have discharg'd this honestly; keep it to yourself: many likelihoods inform'd me of this before, which hung so tottering in the balance that I could neither believe nor misdoubt. Pray you, leave me: stall this in your bosom; and I thank you for your honest care: I will speak with you further anon. [*Exit Steward.*

*Enter* Helena.

Even so it was with me when I was young:
If ever we are nature's, these are ours; this thorn
Doth to our rose of youth rightly belong;
Our blood to us, this to our blood is born;

98 *her poor knight.* So the song in *Much Ado About Nothing*, Act V. Scene 3.

"Pardon, goddess of the night,
Those that slew thy virgin knight."

102 *sithence:* old form of *since.*
107 *stall* = shut up, keep close.
111 *these are ours:* that is, these impulses to love.

It is the show and seal of nature's truth,
Where love's strong passion is impress'd in youth:
By our remembrances of days foregone,
Such were our faults, or then we thought them none.
Her eye is sick on 't: I observe her now.
*Hel.* What is your pleasure, madam?
*Count.* You know, Helen,
I am a mother to you.
*Hel.* Mine honourable mistress.
*Count.* Nay, a mother:
Why not a mother? When I said "a mother,"
Methought you saw a serpent: what 's in "mother,"
That you start at it? I say, I am your mother;
And put you in the catalogue of those
That were enwombed mine: 't is often seen
Adoption strives with nature and choice breeds
A native slip to us from foreign seeds:
You ne'er oppress'd me with a mother's groan,
Yet I express to you a mother's care:
God's mercy, maiden! does it curd thy blood
To say I am thy mother? What 's the matter,
That this distemper'd messenger of wet,
The many-colour'd Iris, rounds thine eye?
Why? that you are my daughter?
*Hel.* That I am not.
*Count.* I say, I am your mother.
*Hel.* Pardon, madam;
The Count Rousillon cannot be my brother:
I am from humble, he from honour'd name;
No note upon my parents, his all noble:
My master, my dear lord he is; and I
His servant live, and will his vassal die:
He must not be my brother.
*Count.* Nor I your mother?
*Hel.* You are my mother, madam; would you were,—
So that my lord your son were not my brother,—
Indeed my mother! or were you both our mothers,
I care no more for than I do for heaven,
So I were not his sister. Can't no other,
But, I your daughter, he must be my brother?
*Count.* Yes, Helen, you might be my daughter-in-law:
God shield you mean it not! daughter and mother
So strive upon your pulse. What, pale again?
My fear hath catch'd your fondness: now I see

146 *both our mothers:* heedless writing, which, however, cannot be misunderstood.
147 *Can't no other* = is there no other way? — heedlessness again.

The mystery of your loneliness, and find
Your salt tears' head: now to all sense 't is gross
You love my son. Invention is asham'd,
Against the proclamation of thy passion,
To say thou dost not: therefore tell me true;
But tell me then, 't is so; for, look, thy cheeks
Confess it, th' one to th' other; and thine eyes
See it so grossly shown in thy behaviours
That in their kind they speak it: only sin
And hellish obstinacy tie thy tongue,
That truth should be suspected. Speak, is 't so?
If it be so, you have wound a goodly clew;
If it be not, forswear 't: howe'er, I charge thee,
As heaven shall work in me for thine avail,
To tell me truly.

*Hel.* Good madam, pardon me!

*Count.* Do you love my son?

*Hel.* Your pardon, noble mistress!

*Count.* Love you my son?

*Hel.* Do not you love him, madam?

*Count.* Go not about; my love hath in 't a bond,
Whereof the world takes note: come, come, disclose
The state of your affection; for your passions
Have to the full appeach'd.

*Hel.* Then, I confess,
Here on my knee, before high heaven and you,
That before you, and next unto high heaven,
I love your son.
My friends were poor, but honest; so 's my love:
Be not offended; for it hurts not him
That he is lov'd of me: I follow him not
By any token of presumptuous suit;
Nor would I have him till I do deserve him;
Yet never know how that desert should be.
I know I love in vain, strive against hope;
Yet in this captious and intenible sieve
I still pour in the waters of my love
And lack not to lose still: thus, Indian-like,
Religious in mine error, I adore
The sun, that looks upon his worshipper,
But knows of him no more. My dearest madam,
Let not your hate encounter with my love
For loving where you do: but if yourself,

[173] *appeach'd* = confessed against you. The word survives in the rogues' cant phrase, "to peach."

[184] *captious and intenible* = that receives, and yet does not hold.

Whose aged honour cites a virtuous youth,
Did ever in so true a flame of liking
Wish chastely and love dearly, that your Dian
Was both herself and love; O, then, give pity
To her, whose state is such that cannot choose
But lend and give where she is sure to lose;
That seeks not to find that her search implies,
But riddle-like lives sweetly where she dies!
*Count.* Had you not lately an intent, — speak truly, —
To go to Paris?
*Hel.* Madam, I had.
*Count.* Wherefore? tell true.
*Hel.* I will tell truth; by grace itself I swear.
You know my father left me some prescriptions
Of rare and prov'd effects, such as his reading
And manifest experience had collected
For general sovereignty; and that he will'd me
In heedfull'st reservation to bestow them,
As notes whose faculties inclusive were
More than they were in note: amongst the rest,
There is a remedy, approv'd, set down,
To cure the desperate languishings whereof
The King is render'd lost.
*Count.* This was your motive
For Paris, was it? speak.
*Hel.* My lord your son made me to think of this;
Else Paris and the medicine and the King
Had from the conversation of my thoughts
Haply been absent then.
*Count.* But think you, Helen,
If you should tender your supposed aid,
He would receive it? he and his physicians
Are of a mind; he, that they cannot help him,
They, that they cannot help: how shall they credit
A poor unlearned virgin, when the schools,
Embowell'd of their doctrine, have left off
The danger to itself?
*Hel.* There 's something in 't,
More than my father's skill, which was the greatest
Of his profession, that his good receipt
Shall for my legacy be sanctified
By the luckiest stars in heaven: and, would your honour
But give me leave to try success, I 'ld venture
The well-lost life of mine on his grace's cure
By such a day and hour.

205 *manifest* = well known.
209 *More than they were in note* = more than they appeared to be.

*Count.* Dost thou believe 't?
*Hel.* Ay, madam, knowingly.
*Count.* Why, Helen, thou shalt have my leave and love,
Means and attendants and my loving greetings
To those of mine in court: I 'll stay at home
And pray God's blessing into thy attempt:
Be gone to-morrow; and be sure of this,
What I can help thee to thou shalt not miss. [*Exeunt.*

## ACT II.

### SCENE I. *Paris.* *The* KING'S *palace.*

*Flourish of cornets.* *Enter the* KING, *attended with divers young* Lords *taking leave for the Florentine war;* BERTRAM *and* PAROLLES.

*King.* Farewell, young lords; these warlike principles
Do not throw from you: and you, my lords, farewell:
Share the advice betwixt you; if both gain, all
The gift doth stretch itself as 't is received,
And is enough for both.
*First Lord.* 'T is our hope, sir,
After well enter'd soldiers, to return
And find your grace in health.
*King.* No, no, it cannot be; and yet my heart
Will not confess he owes the malady
That doth my life besiege. Farewell, young lords;
Whether I live or die, be you the sons
Of worthy Frenchmen: let higher Italy, —
Those bated that inherit but the fall
Of the last monarchy, — see that you come
Not to woo honour, but to wed it; when
The bravest questant shrinks, find what you seek,
That fame may cry you loud: I say, farewell.
*Sec. Lord.* Health, at your bidding, serve your majesty!
*King.* Those girls of Italy, take heed of them:
They say, our French lack language to deny,
If they demand: beware of being captives,
Before you serve.
*Both.* Our hearts receive your warnings.
*King.* Farewell. Come hither to me. [*Exit, attended.*
*First Lord.* O my sweet lord, that you will stay behind us!

[2] *and you, my lords.* The king first addresses one party of young lords, and then turns to another; then addresses all.

[7] *After well enter'd soldiers:* carelessly elliptical for "after having well entered life as soldiers."

[13] *Those bated* = those excepted. This parenthetical clause is obscure, because of an allusion to some fact of which we have no knowledge.

[16] *questant* = seeker.

*Par.* 'T is not his fault, the spark.
*Sec. Lord.* O, 't is brave wars!
*Par.* Most admirable: I have seen those wars.
*Ber.* I am commanded here, and kept a coil with
"Too young" and "the next year" and "'t is too early."
*Par.* An thy mind stand to 't, boy, steal away bravely.
*Ber.* I shall stay here the forehorse to a smock,
Creaking my shoes on the plain masonry,
Till honour be bought up and no sword worn
But one to dance with! By heaven, I 'll steal away.
*First Lord.* There 's honour in the theft.
*Par.* Commit it, count.
*Sec. Lord.* I am your accessary; and so farewell.
*Ber.* I grow to you, and our parting is a tortur'd body.
*First Lord.* Farewell, captain.
*Sec. Lord.* Sweet Monsieur Parolles!
*Par.* Noble heroes, my sword and yours are kin. Good sparks and lustrous, a word, good metals: you shall find in the regiment of the Spinii one Captain Spurio, with his cicatrice, an emblem of war, here on his sinister cheek; it was this very sword entrench'd it: say to him, I live; and observe his reports for me.
*First Lord.* We shall, noble captain. [*Exeunt Lords.*
*Par.* Mars dote on you for his novices! what will ye do?
*Ber.* Stay: the King.

*Re-enter* King. Bertram *and* Parolles *retire.*

*Par.* [*To Ber.*] Use a more spacious ceremony to the noble lords; you have restrain'd yourself within the list of too cold an adieu: be more expressive to them: for they wear themselves in the cap of the time, there do muster true gait, eat, speak, and move under the influence of the most receiv'd star; and though the Devil lead the measure, such are to be followed: after them, and take a more dilated farewell.
*Ber.* And I will do so.
*Par.* Worthy fellows; and like to prove most sinewy swordmen. [*Exeunt Bertram and Parolles.*

*Enter* Lafeu.

*Laf.* [*Kneeling.*] Pardon, my lord, for me and for my tidings.
*King.* I 'll fee thee to stand up.
*Laf.* Then here 's a man stands, that has brought his pardon.
I would you had kneel'd, my lord, to ask me mercy,
And that at my bidding you could so stand up.
*King.* I would I had; so I had broke thy pate,
And ask'd thee mercy for 't.

54 *dilated* = expansive, generous. Parolles talks in an inflated style.

*Laf.* Good faith, across: but, my good lord, 't is thus;
Will you be cur'd of your infirmity?
*King.* No.
*Laf.* O, will you eat no grapes, my royal fox?
Yes, but you will my noble grapes, an if
My royal fox could reach them: I have seen a medicine
That 's able to breathe life into a stone,
Quicken a rock, and make you dance canary
With spritely fire and motion; whose simple touch
Is powerful to raise King Pepin, nay,
To give great Charlemain a pen in 's hand
And write to her a love-line.
*King.* What her is this?
*Laf.* Why, Doctor She: my lord, there 's one arriv'd,
If you will see her: now, by my faith and honour,
If seriously I may convey my thoughts
In this my light deliverance, I have spoke
With one that, in her sex, her years, profession,
Wisdom and constancy, hath amaz'd me more
Than I dare blame my weakness: will you see her,
For that is her demand, and know her business?
That done, laugh well at me.
*King.* Now, good Lafeu,
Bring in the admiration; that we with thee
May spend our wonder too, or take off thine
By wondering how thou took'st it.
*Laf.* Nay, I 'll fit you,
And not be all day neither. [*Exit.*
*King.* Thus he his special nothing ever prologues.

*Re-enter* Lafeu *with* Helena.

*Laf.* Nay, come your ways.
*King.* This haste hath wings indeed.
*Laf.* Nay, come your ways;
This is his majesty; say your mind to him:
A traitor you do look like; but such traitors
His majesty seldom fears: I am Cressid's uncle,
That dare leave two together; fare you well. [*Exit.*
*King.* Now, fair one, does your business follow us?
*Hel.* Ay, my good lord.
Gerard de Narbon was my father; one
In what he did profess, well found.
*King.* I knew him.
*Hel.* The rather will I spare my praises towards him;

72 *dance canary.* Canary was the name of a lively dance.
86 *the admiration* = this which is so admirable.
95 *Cressid's uncle* = Pandar. See *Troilus and Cressida.*
100 *found* = provided.

Knowing him is enough. On 's bed of death
Many receipts he gave me; chiefly one,
Which, as the dearest issue of his practice,
And of his old experience the only darling,
He bade me store up, as a triple eye,
Safer than mine own two, more dear; I have so;
And, hearing your high majesty is touch'd
With that malignant cause wherein the honour
Of my dear father's gift stands chief in power,
I come to tender it and my appliance
With all bound humbleness.
*King.* We thank you, maiden;
But may not be so credulous of cure,
When our most learned doctors leave us, and
The congregated college have concluded
That labouring art can never ransom nature
From her inaidible estate; I say we must not
So stain our judgement, or corrupt our hope,
To prostitute our past-cure malady
To empirics, or to dissever so
Our great self and our credit, to esteem
A senseless help when help past sense we deem.
*Hel.* My duty then shall pay me for my pains:
I will no more enforce mine office on you;
Humbly entreating from your royal thoughts
A modest one, to bear me back again.
*King.* I cannot give thee less, to be call'd grateful:
Thou thought'st to help me; and such thanks I give
As one near death to those that wish him live:
But what at full I know, thou know'st no part,
I knowing all my peril, thou no art.
*Hel.* What I can do can do no hurt to try,
Since you set up your rest 'gainst remedy.
He that of greatest works is finisher
Oft does them by the weakest minister:
So holy writ in babes hath judgement shown,
When judges have been babes; great floods have flown
From simple sources, and great seas have dried
When miracles have by the greatest been denied.
Oft expectation fails and most oft there
Where most it promises; and oft it hits
Where hope is coldest and despair most sits.
*King.* I must not hear thee; fare thee well, kind maid;
Thy pains not us'd must by thyself be paid:
Proffers not took reap thanks for their reward.

135 *set up your rest* = stake your all, a gamester's phrase.

*Hel.* Inspired merit so by breath is barr'd:
It is not so with Him that all things knows
As 't is with us that square our guess by shows;
But most it is presumption in us when
The help of Heaven we count the act of men.
Dear sir, to my endeavours give consent;
Of Heaven, not me, make an experiment.
I am not an impostor that proclaim
Myself against the level of mine aim;
But know I think and think I know most sure
My art is not past power nor you past cure.
*King.* Art thou so confident? within what space
Hop'st thou my cure?
*Hel.* The great'st grace lending grace,
Ere twice the horses of the sun shall bring
Their fiery torcher his diurnal ring,
Ere twice in murk and occidental damp
Moist Hesperus hath quench'd his sleepy lamp,
Or four and twenty times the pilot's glass
Hath told the thievish minutes how they pass,
What is infirm from your sound parts shall fly,
Health shall live free and sickness freely die.
*King.* Upon thy certainty and confidence
What dar'st thou venture?
*Hel.* Tax of impudence,
A strumpet's boldness, a divulged shame
Traduc'd by odious ballads; my maiden's name
Sear'd otherwise: nay, worse of worst extended,
With vilest torture let my life be ended.
*King.* Methinks in thee some blessed spirit doth speak
His powerful sound within an organ weak:
And what impossibility would slay
In common sense, sense saves another way.
Thy life is dear; for all that life can rate
Worth name of life in thee hath estimate,
Youth, beauty, wisdom, courage, all
That happiness and prime can happy call:
Thou this to hazard needs must intimate
Skill infinite or monstrous desperate.
Sweet practiser, thy physic I will try,
That ministers thine own death if I die.
*Hel.* If I break time, or flinch in property
Of what I spoke, unpitied let me die,

171 *nay, worse of worst extended:* obscure, but meaning, it seems, "nay, letting worse come to the worst." The folio has *ne* for nay; a mere phonetic spelling.
183 *practiser* = practitioner, physician

And well deserv'd: not helping, death 's my fee;
But, if I help, what do you promise me?
*King.* Make thy demand.
*Hel.* But will you make it even?
*King.* Ay, by my sceptre and my hopes of heaven.
*Hel.* Then shalt thou give me with thy kingly hand
What husband in thy power I will command:
Exempted be from me the arrogance
To choose from forth the royal blood of France,
My low and humble name to propagate
With any branch or image of thy state;
But such a one, thy vassal, whom I know
Is free for me to ask, thee to bestow.
*King.* Here is my hand; the premises observ'd,
Thy will by my performance shall be serv'd:
So make the choice of thy own time, for I,
Thy resolved patient, on thee still rely.
More should I question thee, and more I must,
Though more to know could not be more to trust,
From whence thou cam'st, how tended on: but rest
Unquestion'd welcome and undoubted blest.
Give me some help here, ho! If thou proceed
As high as word, my deed shall match thy deed. [*Flourish. Exeunt.*

## Scene II. *Rousillon. The* Count's *palace.*

*Enter* Countess *and* Clown.

*Count.* Come on, sir; I shall now put you to the height of your breeding.

*Clo.* I will show myself highly fed and lowly taught: I know my business is but to the court.

*Count.* To the court! why, what place make you special, when you put off that with such contempt? But to the court!

*Clo.* Truly, madam, if God have lent a man any manners, he may easily put it off at court: he that cannot make a leg, put off 's cap, kiss his hand and say nothing, has neither leg, hands, lip, nor cap; and indeed such a fellow, to say precisely, were not for the court; but for me, I have an answer will serve all men.

*Count.* Marry, that 's a bountiful answer that fits all questions.

*Clo.* It is like a barber's chair that fits all buttocks, the pin-buttock, the quatch-buttock, the brawn buttock, or any buttock.

*Count.* Will your answer serve fit to all questions?

187 *And well deserv'd:* elliptical, for "And my death well deserved"
8 *make a leg* = bow.

*Clo.* As fit as ten groats is for the hand of an attorney, as your French crown for your taffeta punk, as Tib's rush for Tom's forefinger, as a pancake for Shrove Tuesday, a morris for Mayday, as the nail to his hole, the cuckold to his horn, as a scolding quean to a wrangling knave, as the nun's lip to the friar's mouth, nay, as the pudding to his skin.

*Count.* Have you, I say, an answer of such fitness for all questions?

*Clo.* From below your duke to beneath your constable, it will fit any question.

*Count.* It must be an answer of most monstrous size that must fit all demands.

*Clo.* But a trifle neither, in good faith, if the learned should speak truth of it: here it is, and all that belongs to 't. Ask me if I am a courtier: it shall do you no harm to learn.

*Count.* To be young again, if we could: I will be a fool in question, hoping to be the wiser by your answer. I pray you, sir, are you a courtier?

*Clo.* O Lord, sir! — There 's a simple putting off. More, more, a hundred of them.

*Count.* Sir, I am a poor friend of yours, that loves you.

*Clo.* O Lord, sir! — Thick, thick, spare not me.

*Count.* I think, sir, you can eat none of this homely meat.

*Clo.* O Lord, sir! — Nay, put me to 't, I warrant you.

*Count.* You were lately whipp'd, sir, as I think.

*Clo.* O Lord, sir! — Spare not me.

*Count.* Do you cry, "O Lord, sir!" at your whipping, and "spare not me"? Indeed your "O Lord, sir!" is very sequent to your whipping: you would answer very well to a whipping, if you were but bound to 't.

*Clo.* I ne'er had worse luck in my life in my "O Lord, sir!" I see things may serve long, but not serve ever.

*Count.* I play the noble housewife with the time,
To entertain 't so merrily with a fool.

*Clo.* O Lord, sir! why, there 't serves well again.

*Count.* An end, sir; to your business. Give Helen this,
And urge her to a present answer back:
Commend me to my kinsmen and my son:
This is not much.

*Clo.* Not much commendation to them.

*Count.* Not much employment for you: you understand me?

*Clo.* Most fruitfully: I am there before my legs.

*Count.* Haste you again. [*Exeunt severally*

[19] *French crown — Tib's rush*, etc., etc. Modern notions of decorum forbid an explanation of all of this free-speaker's allusions. The pancake and the morris dance need no explanation.

[30] *thick, thick* = rapidly, close together: as we say, the snow falls thick.

## SCENE III. *Paris. The* KING'S *palace.*

*Enter* LAFEU *and* PAROLLES.

*Laf.* They say miracles are past; and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence is it that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear. Why, 't is the rarest argument of wonder that hath shot out in our latter times.

*Par.* And so 't is.

*Laf.* To be relinquish'd of the artist, —

*Par.* So I say.

*Laf.* Both of Galen and Paracelsus.

*Par.* So I say.

*Laf.* Of all the learned and authentic fellows, —

*Par.* Right; so I say.

*Laf.* That gave him out incurable, —

*Par.* Why, there 't is; so say I too.

*Laf.* Not to be help'd, —

*Par.* Right; as 't were, a man assured of a —

*Laf.* Uncertain life, and sure death.

*Par.* Just, you say well; so would I have said.

*Laf.* I may truly say, it is a novelty to the world.

*Par.* It is, indeed: if you will have it in showing, you shall read it in — what do ye call there?

*Laf.* A showing of a heavenly effect in an earthly actor.

*Par.* That 's it; I would have said the very same.

*Laf.* Why, your dolphin is not lustier: 'fore me, I speak in respect —

*Par.* Nay, 't is strange, 't is very strange, that is the brief and the tedious of it; and he 's of a most facinorous spirit that will not acknowledge it to be the —

*Laf.* Very hand of Heaven.

*Par.* Ay, so I say.

*Laf.* In a most weak —

*Par.* And debile minister, great power, great transcendence: which should, indeed, give us a further use to be made than alone the recov'ry of the King, as to be —

*Laf.* Generally thankful.

*Par.* I would have said it; you say well. Here comes the King.

[28] *facinorous* = bad: this is one of Parolles's inflated affectations. His name means "words."

[32] *In a most weak*, etc. There seems to be confusion here; and yet the speeches are not out of character. Various changes have been proposed, — by Dr. Johnson and other editors; but as none of them are quite satisfactory the reading of the folio is given.

*Enter* KING, HELENA, *and* Attendants. LAFEU *and* PAROLLES *retire.*

*Laf.* Lustig, as the Dutchman says: I 'll like a maid the better, whilst I have a tooth in my head: why, he 's able to lead her a coranto.

*Par. Mort du vinaigre!* is not this Helen?

*Laf.* 'Fore God, I think so.

*King.* Go, call before me all the lords in court.
Sit, my preserver, by thy patient's side;
And with this healthful hand, whose banish'd sense
Thou hast repeal'd, a second time receive
The confirmation of my promis'd gift,
Which but attends thy naming.

*Enter* BERTRAM, *and three or four other* Lords.

Fair maid, send forth thine eye: this youthful parcel
Of noble bachelors stand at my bestowing,
O'er whom both sovereign power and father's voice
I have to use: thy frank election make;
Thou hast power to choose, and they none to forsake.

*Hel.* To each of you one fair and virtuous mistress
Fall, when Love please! marry, to each but one!

*Laf.* I 'ld give bay Curtal and his furniture,
My mouth no more were broken than these boys',
And writ as little beard.

*King.* Peruse them well:
Not one of those but had a noble father.

*Hel.* Gentlemen.
Heaven hath through me restor'd the King to health.

*All.* We understand it, and thank Heaven for you.

*Hel.* I am a simple maid, and therein wealthiest,
That I protest I simply am a maid.
Please it your majesty, I have done already:
The blushes in my cheeks thus whisper me,
"We blush that thou shouldst choose; but, be refus'd,
Let the white death sit on thy cheek for ever;
We 'll ne'er come there again."

*King.* Make choice; and, see,
Who shuns thy love shuns all his love in me.

*Hel.* Now, Dian, from thy altar do I fly,
And to imperial Love, that god most high,
Do my sighs stream. Sir, will you hear my suit?

*First Lord.* And grant it.

*Hel.* Thanks, sir; all the rest is mute.

[30] *Lustig* = lusty, strong and active. The Dutchman referred to is Jacob Van Smelt, in *The Weakest goes to the Wall.*
[41] *coranto:* a lively dance.
[42] *Mort du vinaigre:* an inexplicable French oath.
[51] *at my bestowing.* They were the king's wards.

*Laf.* I had rather be in this choice than throw ames-ace for my life.

*Hel.* The honour, sir, that flames in your fair eyes,
Before I speak, too threateningly replies:
Love make your fortunes twenty times above
Her that so wishes and her humble love!

*Sec. Lord.* No better, if you please.

*Hel.* My wish receive,
Which great Love grant! and so, I take my leave.

*Laf.* Do all they deny her? An they were sons of mine, I 'd have them whipp'd; or I would send them to the Turk, to make eunuchs of.

*Hel.* Be not afraid that I your hand should take;
I 'll never do you wrong for your own sake:
Blessing upon your vows! and in your bed
Find fairer fortune, if you ever wed!

*Laf.* These boys are boys of ice, they 'll none have her: sure, they are bastards to the English; the French ne'er got 'em.

*Hel.* You are too young, too happy, and too good,
To make yourself a son out of my blood.

*Fourth Lord.* Fair one, I think not so.

*Laf.* There 's one grape yet; I am sure thy father drunk wine: — but if thou be'st not an ass, I am a youth of fourteen; I have known thee already.

*Hel.* [*To Bertram.*] I dare not say I take you; but I give
Me and my service, ever whilst I live,
Into your guiding power. This is the man.

*King.* Why, then, young Bertram, take her; she 's thy wife.

*Ber.* My wife, my liege! I shall beseech your highness,
In such a business give me leave to use
The help of mine own eyes.

*King.* Know'st thou not, Bertram,
What she has done for me?

*Ber.* Yes, my good lord;
But never hope to know why I should marry her.

*King.* Thou know'st she has rais'd me from my sickly bed.

*Ber.* But follows it, my lord, to bring me down
Must answer for your raising? I know her well:
She had her breeding at my father's charge.
A poor physician's daughter my wife! Disdain
Rather corrupt me ever!

*King.* 'T is only title thou disdain'st in her, the which
I can build up. Strange is it that our bloods,
Of colour, weight, and heat, pour'd all together,
Would quite confound distinction, yet stand off

76 *ames-ace* = two aces, the lowest throw; ironical.

In differences so mighty. If she be
All that is virtuous, save what thou dislik'st,
A poor physician's daughter, thou dislik'st
Of virtue for the name: but do not so:
From lowest place when virtuous things proceed,
The place is dignified by the doer's deed:
Where great additions swell 's, and virtue none,
It is a dropsied honour. Good alone
Is good without a name. Vileness is so:
The property by what it is should go,
Not by the title. She is young, wise, fair;
In these to nature she 's immediate heir,
And these breed honour: that is honour's scorn,
Which challenges itself as honour's born
And is not like the sire: honours thrive,
When rather from our acts we then derive
Than our foregoers: the mere word 's a slave
Debosh'd on every tomb, on every grave
A lying trophy, and as oft is dumb
Where dust and damn'd oblivion is the tomb
Of honour'd bones indeed. What should be said?
If thou canst like this creature as a maid,
I can create the rest: virtue and she
Is her own dower; honour and wealth from me.

*Ber.* I cannot love her, nor will strive to do 't.

*King.* Thou wrong'st thyself, if thou shouldst strive to choose.

*Hel.* That you are well restor'd, my lord, I 'm glad:
Let the rest go.

*King.* My honour 's at the stake; which to defeat,
I must produce my power. Here, take her hand,
Proud scornful boy, unworthy this good gift;
That dost in vile misprision shackle up
My love and her desert; that canst not dream,
We, poising us in her defective scale,
Shall weigh thee to the beam; that wilt not know,
It is in us to plant thine honour where
We please to have it grow. Check thy contempt:
Obey our will, which travails in thy good:
Believe not thy disdain, but presently
Do thine own fortunes that obedient right
Which both thy duty owes and our power claims;
Or I will throw thee from my care for ever

121 *Of virtue:* again a French-like construction in this French play.
135 *Debosh'd.* The old form represents the old sound of *debauched*
149 *misprision* = misapprehension.

Into the staggers and the careless lapse
Of youth and ignorance; both my revenge and hate
Loosing upon thee, in the name of justice,
Without all terms of pity. Speak; thine answer.

*Ber.* Pardon, my gracious lord; for I submit
My fancy to your eyes: when I consider
What great creation and what dole of honour
Flies where you bid it, I find that she, which late
Was in my nobler thoughts most base, is now
The praised of the King; who, so ennobled,
Is as 't were born so.

*King.* Take her by the hand,
And tell her she is thine: to whom I promise
A counterpoise, if not to thy estate
A balance more replete.

*Ber.* I take her hand.

*King.* Good fortune and the favour of the King
Smile upon this contract; whose ceremony
Shall seem expedient on the new-born brief,
And be perform'd to-night: the solemn feast
Shall more attend upon the coming space,
Expecting absent friends. As thou lov'st her,
Thy love 's to me religious; else, does err.

[*Exeunt all but Lafeu and Parolles.*

*Laf.* [*Advancing.*] Do you hear, monsieur? a word with you.

*Par.* Your pleasure, sir?

*Laf.* Your lord and master did well to make his recantation.

*Par.* Recantation! My lord! my master!

*Laf.* Ay; is it not a language I speak?

*Par.* A most harsh one, and not to be understood without bloody succeeding. My master!

*Laf.* Are you companion to the Count Rousillon?

*Par.* To any count, to all counts, to what is man.

*Laf.* To what is count's man: count's master is of another style.

*Par.* You are too old, sir; let it satisfy you, you are too old.

*Laf.* I must tell thee, sirrah, I write man; to which title age cannot bring thee.

*Par.* What I dare too well do, I dare not do.

*Laf.* I did think thee, for two ordinaries, to be a pretty wise fellow; thou didst make tolerable vent of thy travel; it might pass: yet the scarfs and the bannerets about thee did manifoldly dissuade me from believing thee a vessel of too great a burthen. I have now found thee; when I lose thee again, I care not: yet

197 *two ordinaries:* two meals at an ordinary, or public eating-house.

art thou good for nothing but taking up; and that thou 'rt scarce worth.

*Par.* Hadst thou not the privilege of antiquity upon thee, —

*Laf.* Do not plunge thyself too far in anger, lest thou hasten thy trial; which if — Lord have mercy on thee for a hen! So, my good window of lattice, fare thee well: thy casement I need not open, for I look through thee. Give me thy hand.

*Par.* My lord, you give me most egregious indignity.

*Laf.* Ay, with all my heart; and thou art worthy of it. 210

*Par.* I have not, my lord, deserv'd it.

*Laf.* Yes, good faith, every dram of it; and I will not bate thee a scruple.

*Par.* Well, I shall be wiser.

*Laf.* Ev'n as soon as thou canst, for thou hast to pull at a smack o' th' contrary. If ever thou be'st bound in thy scarf and beaten, thou shalt find what it is to be proud of thy bondage. I have a desire to hold my acquaintance with thee, or rather my knowledge, that I may say in the default, he is a man I know.

*Par.* My lord, you do me most insupportable vexation. 220

*Laf.* I would it were hell-pains for thy sake, and my poor doing eternal: for doing I am past: as I will by thee, in what motion age will give me leave. [*Exit.*

*Par.* Well, thou hast a son shall take this disgrace off me; scurvy, old, filthy, scurvy lord! Well, I must be patient; there is no fettering of authority. I 'll beat him, by my life, if I can meet him with any convenience, an he were double and double a lord. I 'll have no more pity of his age than I would have of — I 'll beat him, an if I could but meet him again. 229

*Re-enter* Lafeu.

*Laf.* Sirrah, your lord and master 's married; there 's news for you: you have a new mistress.

*Par.* I most unfeignedly beseech your lordship to make some reservation of your wrongs: he is my good lord: whom I serve above is my master.

*Laf.* Who? God?

*Par.* Ay, sir.

*Laf.* The Devil it is that 's thy master. Why dost thou garter up thy arms o' this fashion? dost make hose of thy sleeves? do other servants so? Thou wert best set thy lower part where thy nose stands. By mine honour, if I were but two hours younger, I 'ld beat thee: methinks, thou art a general offence, and every man should beat thee: I think thou wast created for men to breathe themselves upon thee.

*Par.* This is hard and undeserved measure, my lord.

*Laf.* Go to, sir; you were beaten in Italy for picking a kex.

243 *breathe themselves* = exercise themselves.

nel out of a pomegranate; you are a vagabond and no true traveller: you are more saucy with lords and honourable personages than the commission of your birth and virtue gives you heraldry. You are not worth another word, else I 'ld call you knave. I leave you. [*Exit.*

*Par.* Good, very good; it is so then: good, very good; let it be conceal'd awhile.

*Re-enter* Bertram.

*Ber.* Undone, and forfeited to cares for ever!

*Par.* What 's the matter, sweet-heart?

*Ber.* Although before the solemn priest I have sworn,
I will not bed her.

*Par.* What, what, sweet-heart?

*Ber.* O my Parolles, they have married me!
I 'll to the Tuscan wars, and never bed her.

*Par.* France is a dog-hole, and it no more merits
The tread of a man's foot: to the wars!

*Ber.* There 's letters from my mother: what the import is,
I know not yet.

*Par.* Ay, that would be known. To the wars, my boy, to the wars!
He wears his honour in a box unseen,
That hugs his kicky-wicky here at home,
Spending his manly marrow in her arms,
Which should sustain the bound and high curvet
Of Mars's fiery steed. To other regions
France is a stable; we that dwell in 't jades;
Therefore, to the war!

*Ber.* It shall be so: I 'll send her to my house,
Acquaint my mother with my hate to her,
And wherefore I am fled; write to the King
That which I durst not speak: his present gift
Shall furnish me to those Italian fields,
Where noble fellows strike: war is no strife
To the dark house and the detested wife.

*Par.* Will this capriccio hold in thee? art sure?

*Ber.* Go with me to my chamber, and advise me.
I 'll send her straight away: to-morrow
I 'll to the wars, she to her single sorrow.

*Par.* Why, these balls bound; there 's noise in it. 'T is hard:
A young man married is a man that 's marr'd:
Therefore away, and leave her bravely; go:
The King has done you wrong: but, hush, 't is so. [*Exeunt.*

276 *kicky-wicky:* mere grotesque slang for sweetheart.
277 *war is no strife to*, etc.: that is, compared to, etc.

Scene IV. *Paris. The* King's *palace.*

*Enter* Helena *and* Clown.

*Hel.* My mother greets me kindly: is she well?

*Clo.* She is not well; but yet she has her health: she 's very merry; but yet she is not well: but thanks be given, she 's very well and wants nothing i' th' world; but yet she is not well.

*Hel.* If she be very well, what does she ail, that she 's not very well?

*Clo.* Truly, she 's very well indeed, but for two things.

*Hel.* What two things?

*Clo.* One, that she 's not in heaven, whither God send her quickly! the other, that she 's in earth, from whence God send her quickly!

*Enter* Parolles.

*Par.* Bless you, my fortunate lady!

*Hel.* I hope, sir, I have your good will to have mine own good fortunes.

*Par.* You had my prayers to lead them on; and to keep them on, have them still. O, my knave, how does my old lady?

*Clo.* So that you had her wrinkles and I her money, I would she did as you say.

*Par.* Why, I say nothing.

*Clo.* Marry, you are the wiser man; for many a man's tongue shakes out his master's undoing: to say nothing, to do nothing, to know nothing, and to have nothing, is to be a great part of your title; which is within a very little of nothing.

*Par.* Away! thou 'rt a knave.

*Clo.* You should have said, sir, before a knave thou 'rt a knave; that 's, before me thou 'rt a knave: this had been truth, sir.

*Par.* Go to, thou art a witty fool; I have found thee.

*Clo.* Did you find me in yourself, sir? or were you taught to find me? The search, sir, was profitable; and much fool may you find in you, even to the world's pleasure and the increase of laughter.

*Par.* A good knave, i' faith, and well fed.
Madam, my lord will go away to-night;
A very serious business calls on him.
The great prerogative and rite of love,
Which, as your due, time claims, he does acknowledge;
But puts it off to a compell'd restraint;
Whose want, and whose delay, is strew'd with sweets,
Which they distil now in the curbed time,
To make the coming hour o'erflow with joy
And pleasure drown the brim.

[22] *a great part of your title.* See note on line 28, Sc. 2.

*Hel.* What 's his will else?
*Par.* That you will take your instant leave o' th' King,
And make this haste as your own good proceeding,
Strengthen'd with what apology you think
May make it probable need.
*Hel.* What more commands he?
*Par.* That, having this obtain'd, you presently
Attend his further pleasure.
*Hel.* In every thing I wait upon his will.
*Par.* I shall report it so.
*Hel.* I pray you. [*Exit Parolles.*
Come, sirrah. [*Exeunt.*

## SCENE V. *Paris. The* KING'S *palace.*

*Enter* LAFEU *and* BERTRAM.

*Laf.* But I hope your lordship thinks not him a soldier.
*Ber.* Yes, my lord, and of very valiant approof.
*Laf.* You have it from his own deliverance.
*Ber.* And by other warranted testimony.
*Laf.* Then my dial goes not true: I took this lark for a bunting.
*Ber.* I do assure you, my lord, he is very great in knowledge and accordingly valiant.
*Laf.* I have then sinn'd against his experience and transgress'd against his valour; and my state that way is dangerous, since I cannot yet find in my heart to repent. Here he comes: I pray you, make us friends; I will pursue the amity.

*Enter* PAROLLES.

*Par.* [*To Bertram.*] These things shall be done, sir.
*Laf.* Pray you, sir, who 's his tailor?
*Par.* Sir?
*Laf.* O, I know him well, I, sir; he, sir, 's a good workman, a very good tailor.
*Ber.* [*Aside to Par.*] Is she gone to the King?
*Par.* She is.
*Ber.* Will she away to-night?
*Par.* As you 'll have her.
*Ber.* I have writ my letters, casketed my treasure,
Given order for our horses; and to-night,
When I should take possession of the bride,
End ere I do begin.
*Laf.* A good traveller is something at the latter end of a dinner; but one that lies three thirds and uses a known truth to pass a thousand nothings with, should be once heard and thrice beaten. God save you, captain.

6 *bunting:* a bird in appearance and flight like the skylark, but songless.
8 *accordingly* = correspondingly.

*Ber.* Is there any unkindness between my lord and you, monsieur?

*Par.* I know not how I have deserv'd to run into my lord's displeasure.

*Laf.* You have made shift to run into 't, boots and spurs and all, like him that leap'd into the custard; and out of it you 'll run again, rather than suffer question for your residence.

*Ber.* It may be you have mistaken him, my lord.

*Laf.* And shall do so ever, though I took him at 's prayers. Fare you well, my lord; and believe this of me, there can be no kernel in this light nut; the soul of this man is his clothes. Trust him not in matter of heavy consequence; I have kept of them tame, and know their natures. Farewell, monsieur: I have spoken better of you than you have or will to deserve at my hand; but we must do good against evil. [*Exit.*

*Par.* An idle lord, I swear.

*Ber.* I think so.

*Par.* Why, do you not know him?

*Ber.* Yes, I do know him well, and common speech
Gives him a worthy pass. Here comes my clog.

*Enter* Helena, *attended.*

*Hel.* I have, sir, as I was commanded from you,
Spoke with the King and have procur'd his leave
For present parting; only he desires
Some private speech with you.

*Ber.* I shall obey his will.
You must not marvel, Helen, at my course,
Which holds not colour with the time, nor does
The ministration and required office
On my particular. Prepar'd I was not
For such a business; therefore am I found
So much unsettled: this drives me to entreat you
That presently you take your way for home;
And rather muse than ask why I entreat you,
For my respects are better than they seem,
And my appointments have in them a need
Greater than shows itself at the first view
To you that know them not. This to my mother: [*Giving a letter.*
'T will be two days ere I shall see you, so
I leave you to your wisdom.

*Hel.* Sir, I can nothing say,
But that I am your most obedient servant; —

38 *leap'd into the custard.* At the Lord Mayor's feast, it was customary to have an enormous custard into which the Lord Mayor's Fool leaped "all standing."

41 *I have kept of them*, etc. Again this French construction.

43 *than you have or will*, etc.: heedless writing for *than you have deserved or will deserve*, etc.

57 *On my particular* = that now specially becomes me, belongs to me.

*Ber.* Come, come, no more of that.
*Hel.* And ever shall
With true observance seek to eke out that
Wherein toward me my homely stars have fail'd
To equal my great fortune.
*Ber.* Let that go:
My haste is very great: farewell; hie home.
*Hel.* Pray, sir, your pardon.
*Ber.* Well, what would you say?
*Hel.* I am not worthy of the wealth I owe,
Nor dare I say 't is mine, and yet it is;
But, like a timorous thief, most fain would steal
What law does vouch mine own.
*Ber.* What would you have?
*Hel.* Something; and scarce so much: nothing, indeed.
I would not tell you what I would, my lord:
Faith, yes;
Strangers and foes do sunder, and not kiss.
*Ber.* I pray you, stay not, but in haste to horse.
*Hel.* I shall not break your bidding, good my lord.
Where are my other men? Monsieur, farewell. [*Exit Helena.*
*Ber.* Go thou toward home; where I will never come
Whilst I can shake my sword or hear the drum.
Away, and for our flight.
*Par.* Bravely, coragio! [*Exeunt.*

## ACT III.

### Scene I. *Florence. The* Duke's *palace.*

*Flourish. Enter the* Duke *of Florence, attended; two French Lords, Envoys, with a troop of soldiers.*

*Duke.* So that from point to point now have you heard
The fundamental reasons of this war,
Whose great decision hath much blood let forth
And more thirsts after.
*A Florentine Lord.* Holy seems the quarrel
Upon your grace's part; black and fearful
On the opposer.
*Duke.* Therefore we marvel much our cousin France
Would in so just a business shut his bosom
Against our borrowing prayers.
*First French Lord.* Good my lord,
The reasons of our state I cannot yield,
But like a common and an outward man,
That the great figure of a council frames

By self-unable motion: therefore dare not
Say what I think of it, since I have found
Myself in my incertain grounds to fail
As often as I guess'd.

*Duke.* Be it his pleasure.

*Sec. French Lord.* But I am sure the younger of our nature,
That surfeit on their ease, will day by day
Come here for physic.

*Duke.* Welcome shall they be;
And all the honours that can fly from us
Shall on them settle. — You know your places well;
When better fall, for your avails they fell:
To-morrow to the field. [*Flourish. Exeunt.*

## Scene II. *Rousillon. The* Count's *palace.*

*Enter* Countess *and* Clown.

*Count.* It hath happen'd all as I would have had it, save that he comes not along with her.

*Clo.* By my troth, I take my young lord to be a very melancholy man.

*Count.* By what observance, I pray you?

*Clo.* Why, he will look upon his boot and sing; mend the ruff and sing; ask questions and sing; pick his teeth and sing. I know a man that had this trick of melancholy sold a goodly manor for a song.

*Count.* Let me see what he writes, and when he means to come. [*Opening a letter.*

*Clo.* I have no mind to Isbel since I was at court: our old ling and our Isbels o' th' country are nothing like your old ling and your Isbels o' th' court: the brains of my Cupid 's knock'd out, and I begin to love, as an old man loves money, with no stomach.

*Count.* What have we here?

*Clo.* E'en that you have there. [*Exit.*

*Count.* [*Reads.*] I have sent you a daughter-in-law: she hath recovered the King, and undone me. I have wedded her, not bedded her; and sworn to make the "not" eternal. You shall hear I am run away: know it before the report come. If there be breath enough in the world, I will hold a long distance. My duty to you.

Your unfortunate son, Bertram.

This is not well, rash and unbridled boy,
To fly the favours of so good a king;
To pluck his indignation on thy head

13 *By self-unable motion* = not of his own will and power.
15 *no stomach* = no strong appetite.

By the misprising of a maid too virtuous
For the contempt of empire.

*Re-enter* Clown.

*Clo.* O madam, yonder is heavy news within between two soldiers and my young lady!

*Count.* What is the matter?

*Clo.* Nay, there is some comfort in the news, some comfort; your son will not be kill'd so soon as I thought he would.

*Count.* Why should he be kill'd?

*Clo.* So say I, madam, if he run away, as I hear he does: the danger is in standing to 't; that 's the loss of men, though it be the getting of children. Here they come will tell you more: for my part, I only hear your son was run away. [*Exit.*

*Enter* Helena *and the two* French Lords.

*First Lord.* Save you, good madam.

*Hel.* Madam, my lord is gone, for ever gone.

*Sec. Lord.* Do not say so.

*Count.* Think upon patience. Pray you, gentlemen,
I have felt so many quirks of joy and grief,
That the first face of neither, on the start,
Can woman me unto 't: where is my son, I pray you?

*Sec. Lord.* Madam, he 's gone to serve the Duke of Florence:
We met him thitherward; for thence we came,
And, after some dispatch in hand at court,
Thither we bend again.

*Hel.* Look on his letter, madam; here 's my passport.

[*Reads.*] When thou canst get the ring upon my finger which never shall come off, and show me a child begotten of thy body that I am father to, then call me husband: but in such a "then" I write a "never."

This is a dreadful sentence.

*Count.* Brought you this letter, gentlemen?

*First Lord.* Ay, madam;
And for the contents' sake are sorry for our pains.

*Count.* I prithee, lady, have a better cheer;
If thou engrossest all the griefs are thine,
Thou robb'st me of a moiety: he was my son;
But I do wash his name out of my blood,
And thou art all my child. Towards Florence is he?

*Sec. Lord.* Ay, madam.

*Count.* And to be a soldier?

*Sec. Lord.* Such is his noble purpose; and, believe 't,
The Duke will lay upon him all the honour
That good convenience claims.

*Count.* Return you thither?

60 *all the griefs are thine:* that is, which are thine.

*First Lord.* Ay, madam, with the swiftest wing of speed.
*Hel.* [*Reads.*] "Till I have no wife, I have nothing in France."
'T is bitter.
*Count.* Find you that there?
*Hel.* Ay, madam.
*First Lord.* 'T is but the boldness of his hand, which haply his heart was not consenting to.
*Count.* Nothing in France, until he have no wife!
There 's nothing here that is too good for him
But only she; and she deserves a lord
That twenty such rude boys might tend upon
And call her hourly mistress. Who was with him?
*First Lord.* A servant only, and a gentleman
Which I have sometime known.
*Count.* Parolles, was it not?
*First Lord.* Ay, my good lady, he.
*Count.* A very tainted fellow, and full of wickedness.
My son corrupts a well-derived nature
With his inducement.
*First Lord.* Indeed, good lady,
The fellow has a deal of that; too much;
Which holds him much to have.
*Count.* You 're welcome, gentlemen.
I will entreat you, when you see my son,
To tell him that his sword can never win
The honour that he loses: more I 'll entreat you
Written to bear along.
*Sec. Lord.* We serve you, madam,
In that and all your worthiest affairs.
*Count.* Not so, but as we change our courtesies.
Will you draw near? [*Exeunt Countess and Lords.*
*Hel.* "Till I have no wife, I have nothing in France."
Nothing in France, until he has no wife!
Thou shalt have none, Rousillon, none in France;
Then hast thou all again. Poor lord! is 't I
That chase thee from thy country and expose
Those tender limbs of thine to the event
Of the none-sparing war? and is it I
That drive thee from the sportive court, where thou
Wast shot at with fair eyes, to be the mark
Of smoky muskets? O you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim; move the still 'pearing air,
That sings with piercing; do not touch my lord.

[86] *Which holds him,* etc. This line is hopelessly obscure.

Whoever shoots at him, I set him there;
Whoever charges on his forward breast,
I am the caitiff that do hold him to 't;
And, though I kill him not, I am the cause
His death was so effected: better 't were
I met the ravin lion when he roar'd
With sharp constraint of hunger; better 't were
That all the miseries which nature owes
Were mine at once. No, come thou home, Rousillon,
Whence honour but of danger wins a scar,
As oft it loses all: I will be gone;
My being here it is that holds thee hence:
Shall I stay here to do 't? no, no, although
The air of paradise did fan the house
And angels offic'd all: I will be gone,
That pitiful rumour may report my flight,
To consolate thine ear. Come, night; end, day!
For with the dark, poor thief, I 'll steal away. [*Exit.*

## SCENE III. *Florence. Before the* DUKE'S *palace.*

*Flourish. Enter the* DUKE *of Florence,* BERTRAM, PAROLLES, *Soldiers, Drum and Trumpets.*

*Duke.* The general of my horse thou art; and we,
Great in our hope, lay our best love and credence
Upon thy promising fortune.
*Ber.* Sir, it is
A charge too heavy for my strength, but yet
We 'll strive to bear it for your worthy sake
To the extreme edge of hazard.
*Duke.* Then go thou forth;
And fortune play upon thy prosperous helm,
As thy auspicious mistress!
*Ber.* This very day,
Great Mars, I put myself into thy file;
Make me but like my thoughts, and I shall prove
A lover of thy drum, hater of love. [*Exeunt.*

## SCENE IV. *Rousillon. The* COUNT'S *palace.*

*Enter* COUNTESS *and* Steward.

*Count.* Alas! and would you take the letter of her?
Might you not know she would do as she has done,
By sending me a letter? Read it again.
*Stew.* [*Reads.*]

I am Saint Jaques' pilgrim, thither gone:
Ambitious love hath in me so offended,
That barefoot plod I the cold ground upon,
With sainted vow my faults to have amended.

Write, write, that from the bloody course of war
My dearest master, your dear son, may hie:
Bless him at home in peace, whilst I from far
His name with zealous fervour sanctify:
His taken labours bid him me forgive;
I, his despiteful Juno, sent him forth
From courtly friends, with camping foes to live,
Where death and danger dogs the heels of worth:
He is too good and fair for death and me;
Whom I myself embrace, to set him free.

*Count.* Ah, what sharp stings are in her mildest words!
Rinaldo, you did never lack advice so much,
As letting her pass so: had I spoke with her,
I could have well diverted her intents,
Which thus she hath prevented.
*Stew.* Pardon me, madam:
If I had given you this at over-night,
She might have been o'erta'en; and yet she writes,
Pursuit would be but vain.
*Count.* What angel shall
Bless this unworthy husband? he cannot thrive,
Unless her prayers, whom Heaven delights to hear
And loves to grant, reprieve him from the wrath
Of greatest justice. Write, write, Rinaldo,
To this unworthy husband of his wife;
Let every word weigh heavy of her worth
That he does weigh too light: my greatest grief,
Though little he do feel it, set down sharply.
Dispatch the most convenient messenger:
When haply he shall hear that she is gone,
He will return; and hope I may that she,
Hearing so much, will speed her foot again,
Led hither by pure love: which of them both
Is dearest to me, I have no skill in sense
To make distinction: provide this messenger:
My heart is heavy and mine age is weak;
Grief would have tears, and sorrow bids me speak. [*Exeunt.*

Scene V. *Florence. Without the walls. A tucket afar off.*

*Enter an old* Widow *of Florence*, Diana, Violenta, *and* Mariana, *with other* Citizens.

*Wid.* Nay, come; for if they do approach the city, we shall lose all the sight.

*Dia.* They say the French count has done most honourable service.

*Wid.* It is reported that he has taken their greatest commander; and that with his own hand he slew the Duke's brother.

[*Tucket.*] We have lost our labour; they are gone a contrary way: hark! you may know by their trumpets.

*Mar.* Come, let 's return again, and suffice ourselves with the report of it. Well, Diana, take heed of this French earl: the honour of a maid is her name; and no legacy is so rich as honesty.

*Wid.* I have told my neighbour how you have been solicited by a gentleman his companion.

*Mar.* I know that knave; hang him! one Parolles: a filthy officer he is in those suggestions for the young earl. Beware of them, Diana; their promises, enticements, oaths, tokens, and all these engines of lust, are not the things they go under. Many a maid hath been seduced by them; and the misery is, example, that so terrible shows in the wreck of maidenhood, cannot for all that dissuade succession, but that they are limed with the twigs that threaten them. I hope I need not to advise you further; but I hope your own grace will keep you where you are, though there were no further danger known but the modesty which is so lost.

*Dia.* You shall not need to fear me.

*Wid.* I hope so.

*Enter* HELENA, *disguised like a Pilgrim.*

Look, here comes a pilgim: I know she will lie at my house; thither they send one another: I 'll question her. God save you, pilgrim! whither are you bound? 30

*Hel.* To Saint Jaques le Grand.
Where do the palmers lodge, I do beseech you?

*Wid.* At the Saint Francis here beside the port.

*Hel.* Is this the way?

*Wid.* Ay, marry, is 't. [*A march heard afar.*] Hark you! they come this way.
If you will tarry, holy pilgrim,
But till the troops come by,
I will conduct you where you shall be lodg'd;
The rather, for I think I know your hostess
As ample as myself.

*Hel.* Is it yourself? 40

*Wid.* If you shall please so, pilgrim.

*Hel.* I thank you, and will stay upon your leisure.

*Wid.* You came, I think, from France?

*Hel.* I did so.

*Wid.* Here you shall see a countryman of yours
That has done worthy service.

10 *this French earl* = the French count; the correspondent English title being heedlessly used. The title of an English earl's wife is countess.
16 *suggestions* = temptations.
23 *the port* = the gate.

*Hel.* His name, I pray you.
*Dia.* The Count Rousillon: know you such a one?
*Hel.* But by the ear, that hears most nobly of him:
His face I know not.
*Dia.* Whatsome'er he is,
He 's bravely taken here. He stole from France,
As 't is reported, for the King had married him
Against his liking: think you it is so?
*Hel.* Ay, surely, mere the truth: I know his lady.
*Dia.* There is a gentleman that serves the count
Reports but coarsely of her.
*Hel.* What 's his name?
*Dia.* Monsieur Parolles.
*Hel.* O, I believe with him;
In argument of praise, or to the worth
Of the great count himself, she is too mean
To have her name repeated: all her deserving
Is a reserved honesty, and that
I have not heard examined.
*Dia.* Alas, poor lady!
'T is a hard bondage to become the wife
Of a detesting lord.
*Wid.* I write, good creature, wheresoe'er she is,
Her heart weighs sadly: this young maid might do her
A shrewd turn, if she pleas'd.
*Hel.* How do you mean?
May be the amorous count solicits her
In the unlawful purpose.
*Wid.* He does indeed;
And brokes with all that can in such a suit
Corrupt the tender honour of a maid:
But she is arm'd for him and keeps her guard
In honestest defence.
*Mar.* The gods forbid else!
*Wid.* So, now they come:

*Enter, with Drum and Colours,* Bertram, Parolles, *and the Florentine army.*

That is Antonio, the Duke's eldest son;
That, Escalus.
*Hel.* Which is the Frenchman?
*Dia.* He;
That with the plume: 't is a most gallant fellow.
I would he lov'd his wife: if he were honester
He were much goodlier: is 't not a handsome gentleman?

60 *examined* = criticised, censured.
63 *I write* = declare, set forth. A similar use of *write* has occurred twice before in this play, Act II. Sc. 3, lines 59, 194.
68 *brokes* = intrigues, tempts.

*Hel.* I like him well.

*Dia.* 'T is pity he is not honest: yond 's that same knave
That leads him to these places: were I his lady,
I would poison that vile rascal.

*Hel.* Which is he?

*Dia.* That jack-an-apes with scarfs: why is he melancholy?

*Hel.* Perchance he 's hurt i' th' battle.

*Par.* Lose our drum! well.

*Mar.* He 's shrewdly vex'd at something: look, he has spied us.

*Wid.* Marry, hang you!

*Mar.* And your courtesy, for a ring-carrier!

[*Exeunt Bertram, Parolles, and army.*

*Wid.* The troop is past. Come, pilgrim, I will bring you
Where you shall host: of enjoin'd penitents
There 's four or five, to great Saint Jaques bound,
Already at my house.

*Hel.* I humbly thank you:
Please it this matron and this gentle maid
To eat with us to-night, the charge and thanking
Shall be for me; and, to requite you further,
I will bestow some precepts of this virgin
Worthy the note.

*Both.* We 'll take your offer kindly. [*Exeunt.*

## Scene VI. *Camp before Florence.*

*Enter* Bertram *and the two French* Lords.

*First Lord.* Nay, good my lord, put him to 't: let him have his way.

*Sec. Lord.* If your lordship find him not a hilding, hold me no more in your respect.

*First Lord.* On my life, my lord, a bubble.

*Ber.* Do you think I am so far deceived in him?

*First Lord.* Believe it, my lord, in mine own direct knowledge, without any malice, but to speak of him as my kinsman, he 's a most notable coward, an infinite and endless liar, an hourly promise-breaker, the owner of no one good quality worthy your lordship's entertainment.

*Sec. Lord.* It were fit you knew him; lest, reposing too far in his virtue, which he hath not, he might at some great and trusty business in a main danger fail you.

*Ber.* I would I knew in what particular action to try him.

88 *ring-carrier* = go-between, pimp.
90 *host:* loosely used for lodge; be provided for by a host.
2 *hilding* = a base fellow.

*Sec. Lord.* None better than to let him fetch off his drum, which you hear him so confidently undertake to do.

*First Lord.* I, with a troop of Florentines, will suddenly surprise him; such I will have, whom I am sure he knows not from the enemy: we will bind and hoodwink him so, that he shall suppose no other but that he is carried into the leaguer of the adversaries, when we bring him to our own tents. Be but your lordship present at his examination: if he do not, for the promise of his life and in the highest compulsion of base fear, offer to betray you and deliver all the intelligence in his power against you, and that with the divine forfeit of his soul upon oath, never trust my judgement in any thing.

*Sec. Lord.* O, for the love of laughter, let him fetch his drum; he says he has a stratagem for 't: when your lordship sees the bottom of his success in 't, and to what metal this counterfeit lump of ore will be melted, if you give him not John Drum's entertainment, your inclining cannot be removed. Here he comes.

*Enter* Parolles.

*First Lord.* [*Aside to Ber.*] O, for the love of laughter, hinder not the humour of his design: let him fetch off his drum in any hand.

*Ber.* How now, monsieur! this drum sticks sorely in your disposition.

*Sec. Lord.* A pox on 't, let it go; 't is but a drum. 39

*Par.* "But a drum"! is 't "but a drum"? A drum so lost! There was excellent command, — to charge in with our horse upon our own wings, and to rend our own soldiers!

*Sec. Lord.* That was not to be blam'd in the command of the service: it was a disaster of war that Cæsar himself could not have prevented, if he had been there to command.

*Ber.* Well, we cannot greatly condemn our success: some dishonour we had in the loss of that drum; but it is not to be recovered.

*Par.* It might have been recovered.

*Ber.* It might; but it is not now. 50

*Par.* It is to be recovered: but that the merit of service is seldom attributed to the true and exact performer, I would have that drum or another, or "*hic jacet.*"

*Ber.* Why, if you have a stomach, to 't, monsieur: if you think your mystery in stratagem can bring this instrument of honour again into his native quarter, be magnanimous in the enterprise and go on; I will grace the attempt for a worthy ex-

21 *leaguer* = camp.
31 *John Drum's entertainment* = a beating.
35 *hic jacet* = here lies (Lat.); the first words of an inscription on a tomb-stone.

ploit: if you speed well in it, the Duke shall both speak of it, and extend to you what further becomes his greatness, even to the utmost syllable of your worthiness.

*Par.* By the hand of a soldier, I will undertake it.

*Ber.* But you must not now slumber in it.

*Par.* I'll about it this evening: and I will presently pen down my dilemmas, encourage myself in my certainty, put myself into my mortal preparation; and by midnight look to hear further from me.

*Ber.* May I be bold to acquaint his grace you are gone about it?

*Par.* I know not what the success will be, my lord; but the attempt I vow.

*Ber.* I know thou 'rt valiant; and, to the possibility of thy soldiership, will subscribe for thee. Farewell.

*Par.* I love not many words. [*Exit.*

*First Lord.* No more than a fish loves water. Is not this a strange fellow, my lord, that so confidently seems to undertake this business, which he knows is not to be done; damns himself to do, and dares better be damn'd than to do 't?

*Sec. Lord.* You do not know him, my lord, as we do: certain it is, that he will steal himself into a man's favour and for a week escape a great deal of discovery; but when you find him out, you have him ever after.

*Ber.* Why, do you think he will make no deed at all of this that so seriously he does address himself unto?

*First Lord.* None in the world; but return with an invention and clap upon you two or three probable lies: but we have almost emboss'd him: you shall see his fall to-night; for indeed he is not for your lordship's respect.

*Sec. Lord.* We 'll make you some sport with the fox ere we case him. He was first smok'd by the old lord Lafeu: when his disguise and he is parted, tell me what a sprat you shall find him; which you shall see this very night. I must go look my twigs: he shall be caught.

*Ber.* Your brother he shall go along with me.

*Sec. Lord.* As 't please your lordship: I 'll leave you. [*Exit.*

*Ber.* Now will I lead you to the house, and show you
The lass I spoke of.

*First Lord.* But you say she 's honest.

*Ber.* That 's all the fault: I spoke with her but once
And found her wondrous cold; but I sent to her,
By this same coxcomb that we have i' th' wind,

64 *dilemmas:* Parolles's big word for plans.
66 *emboss'd him* = run him nearly to death.
69 *smok'd:* slang for discovered.

Tokens and letters which she did re-send;
And this is all I have done. She 's a fair creature:
Will you go see her?
*First Lord.* With all my heart, my lord. [*Exeunt.*

## Scene VII. *Florence. The* Widow's *house.*

*Enter* Helena *and* Widow.

*Hel.* If you misdoubt me that I am not she,
I know not how I shall assure you further,
But I shall lose the grounds I work upon.
*Wid.* Though my estate be fallen, I was well born,
Nothing acquainted with these businesses;
And would not put my reputation now
In any staining act.
*Hel.* Nor would I wish you.
First, give me trust, the count he is my husband;
And what to your sworn counsel I have spoken
Is so from word to word; and then you cannot,
By the good aid that I of you shall borrow,
Err in bestowing it.
*Wid.* I should believe you;
For you have show'd me that which well approves
You 're great in fortune.
*Hel.* Take this purse of gold,
And let me buy your friendly help thus far,
Which I will over-pay and pay again
When I have found it. The count he wooes your daughter,
Lays down his wanton siege before her beauty,
Resolv'd to carry her: let her in fine consent,
As we 'll direct her how 't is best to bear it.
Now his important blood will nought deny
That she 'll demand: a ring the county wears,
That downward hath succeeded in his house
From son to son, some four or five descents
Since the first father wore it: this ring he holds
In most rich choice; yet in his idle fire,
To buy his will, it would not seem too dear,
Howe'er repented after.
*Wid.* Now I see
The bottom of your purpose.
*Hel.* You see it lawful, then: it is no more,
But that your daughter, ere she seems as won,
Desires this ring; appoints him an encounter;
In fine, delivers me to fill the time,

[21] *important* = importunate.

Herself most chastely absent: after this,
To marry her, I 'll add three thousand crowns
To what is past already.
*Wid.* I have yielded:
Instruct my daughter how she shall persever,
That time and place with this deceit so lawful
May prove coherent. Every night he comes
With musics of all sorts and songs compos'd
To her unworthiness: it nothing steads us
To chide him from our eaves; for he persists
As if his life lay on 't.
*Hel.* Why then to-night
Let us assay our plot; which, if it speed,
Is wicked meaning in a lawful deed
And lawful meaning in a lawful act,
Where both not sin, and yet a sinful fact:
But let 's about it. [*Exeunt.*

## ACT IV.

### SCENE I. *Without the Florentine camp.*

*Enter* First French Lord, *with five or six other* Soldiers *in ambush.*

*First Lord.* He can come no other way but by this hedge-corner. When you sally upon him, speak what terrible language you will: though you understand it not yourselves, no matter; for we must not seem to understand him, unless some one among us whom we must produce for an interpreter.

*First Sold.* Good captain, let me be the interpreter.

*First Lord.* Art not acquainted with him? knows he not thy voice?

*First Sold.* No, sir, I warrant you.

*First Lord.* But what linsey-woolsey hast thou to speak to us again?

*First Sold.* E'en such as you speak to me.

*First Lord.* He must think us some band of strangers i' th' adversary's entertainment. Now he hath a smack of all neighbouring languages; therefore we must every one be a man of his own fancy, not to know what we speak one to another; so we seem to know, is to know straight our purpose: choughs' language, gabble enough, and good enough. As for you, interpreter, you must seem very politic. But couch, ho! here he comes, to beguile two hours in a sleep, and then to return and swear the lies he forges.

37 *persever* = persevere, with accent on the second syllable.

*Enter* Parolles.

*Par.* Ten o'clock: within these three hours 't will be time enough to go home. What shall I say I have done? It must be a very plausive invention that carries it: they begin to smoke me; and disgraces have of late knock'd too often at my door. I find my tongue is too foolhardy; but my heart hath the fear of Mars before it and of his creatures, not daring the reports of my tongue.

*First Lord.* [*Aside, in ambush.*] This is the first truth that e'er thine own tongue was guilty of.

*Par.* What the devil should move me to undertake the recovery of this drum, being not ignorant of the impossibility, and knowing I had no such purpose? I must give myself some hurts, and say I got them in exploit: yet slight ones will not carry it; they will say, Came you off with so little? and great ones I dare not give. Wherefore, what 's the instance? Tongue, I must put you into a butter-woman's mouth and buy myself another of Bajazet's mute, if you prattle me into these perils.

*First Lord.* Is it possible he should know what he is, and be that he is?

*Par.* I would the cutting of my garments would serve the turn, or the breaking of my Spanish sword.

*First Lord.* We cannot afford you so.

*Par.* Or the baring of my beard; and to say it was in stratagem.

*First Lord.* 'T would not do.

*Par.* Or to drown my clothes, and say I was stripp'd.

*First Lord.* Hardly serve.

*Par.* Though I swore I leap'd from the window of the citadel —

*First Lord.* How deep?

*Par.* Thirty fathom.

*First Lord.* Three great oaths would scarce make that be believed.

*Par.* I would I had any drum of the enemy's: I would swear I recover'd it.

*First Lord.* You shall hear one anon.

*Par.* A drum now of the enemy's, — [*Alarum within.*

*First Lord.* *Throca movousus. cargo, cargo, cargo.*

*All.* *Cargo, cargo, cargo, villianda par corbo, cargo.*

*Par.* O, ransom, ransom! do not hide mine eyes.

[*They seize and blindfold him.*

*First Sold.* *Bosko thromuldo boskos.*

*Par.* I know you are the Muskos' regiment:
And I shall lose my life for want of language:

If there be here German, or Dane, low Dutch,
Italian, or French, let him speak to me; I 'll
Discover that which shall undo the Florentine.

*First Sold. Boskos vauvado:* I understand thee, and can speak thy tongue. *Kerelybonto,* sir, betake thee to thy faith, for seventeen poniards are at thy bosom.

*Par.* O!

*First Sold.* O, pray, pray, pray! *Manka revania dulche.*

*First Lord. Oscorbi dulchos volivorco.*

*First Sold.* The general is content to spare thee yet;
And, hoodwink'd as thou art, will lead thee on
To gather from thee: haply thou mayst inform
Something to save thy life.

*Par.* O, let me live!
And all the secrets of our camp I 'll show,
Their force, their purposes; nay, I 'll speak that
Which you will wonder at.

*First Sold.* But wilt thou faithfully?

*Par.* If I do not, damn me.

*First Sold. Acordo linta.*
Come on; thou art granted space.

[*Exit, with Parolles guarded. A short alarum within.*

*First Lord.* Go, tell the Count Rousillon, and my brother,
We have caught the woodcock, and will keep him muffled
Till we do hear from them.

*Sec. Sold.* Captain, I will.

*First Lord.* A' will betray us all unto ourselves:
Inform on that.

*Sec. Sold.* So I will, sir.

*First Lord.* Till then I 'll keep him dark and safely lock'd.

[*Exeunt.*

## Scene II. *Florence. The* Widow's *house.*

*Enter* Bertram *and* Diana.

*Ber.* They told me that your name was Fontibell.

*Dia.* No, my good lord, Diana.

*Ber.* Titled goddess;
And worth it, with addition! But, fair soul,
In your fine frame hath love no quality?
If the quick fire of youth light not your mind,
You are no maiden, but a monument:
When you are dead, you should be such a one
As you are now, for you are cold and stern;
And now you should be as your mother was
When your sweet self was got.

*Dia.* She then was honest.

*Ber.* So should you be.
*Dia.* No:
My mother did but duty; such, my lord,
As you owe to your wife.
*Ber.* No more o' that;
I prithee, do not strive against my vows:
I was compell'd to her: but I love thee
By love's own sweet constraint, and will for ever
Do thee all rights of service.
*Dia.* Ay, so you serve us
Till we serve you; but when you have our roses,
You barely leave our thorns to prick ourselves,
And mock us with our bareness.
*Ber.* How have I sworn!
*Dia.* 'T is not the many oaths that makes the truth,
But the plain single vow that is vow'd true.
What is not holy, that we swear not by,
But take the High'st to witness: then, pray you, tell me,
If I should swear by God's great attributes,
I loved you dearly, would you believe my oaths,
When I did love you ill? This has no holding,
To swear by him whom I protest to love,
That I will work against him: therefore your oaths
Are words and poor conditions, but unseal'd,
At least in my opinion.
*Ber.* Change it, change it;
Be not so holy-cruel: love is holy;
And my integrity ne'er knew the crafts
That you do charge men with. Stand no more off,
But give thyself unto my sick desires,
Who then recover: say thou art mine, and ever
My love as it begins shall so persever.
*Dia.* I see that men make ropes in such a scarre
That we 'll forsake ourselves. Give me that ring.
*Ber.* I 'll lend it thee, my dear; but have no power
To give it from me.
*Dia.* Will you not, my lord?
*Ber.* It is an honour 'longing to our house,
Bequeathed down from many ancestors;
Which were the greatest obloquy i' th' world
In me to lose.
*Dia.* Mine honour 's such a ring:
My chastity 's the jewel of our house,

[38] *I see that men*, etc.: incomprehensible; probably corrupt in some word. Every effort to explain or to amend it has been in vain; but "ropes" may possibly be a misprint of *hopes*, and "scarre," which is found in a like connection elsewhere, may possibly mean emergency, or it may possibly be a phonetic spelling of an old pronunciation of *scare*; anything seems possible in the text of this play.

Bequeathed down from many ancestors;
Which were the greatest obloquy i' th' world
In me to lose: thus your own proper wisdom
Brings in the champion Honour on my part,
Against your vain assault.
*Ber.* Here, take my ring:
My house, mine honour, yea, my life, be thine,
And I 'll be bid by thee.
*Dia.* When midnight comes, knock at my chamber-window:
I 'll order take my mother shall not hear.
Now will I charge you in the band of truth,
When you have conquer'd my yet maiden bed,
Remain there but an hour, nor speak to me:
My reasons are most strong; and you shall know them
When back again this ring shall be deliver'd:
And on your finger in the night I 'll put
Another ring, that what in time proceeds
May token to the future our past deeds.
Adieu, till then; then, fail not. You have won
A wife of me, though there my hope be done.
*Ber.* A heaven on earth I have won by wooing thee. [*Exit.*
*Dia.* For which live long to thank both Heaven and me!
You may so in the end.
My mother told me just how he would woo,
As if she sat in 's heart; she says all men
Have the like oaths: he has sworn to marry me
When his wife 's dead; therefore I 'll lie with him
When I am buried. Since men are so braid,
Marry that will, I live and die a maid:
Only in this disguise I think 't no sin
To cozen him that would unjustly win. [*Exit.*

## Scene III. *The Florentine camp.*

*Enter the two French* Lords *and some two or three* Soldiers.

*Sec. Lord.* You have not given him his mother's letter?
*First Lord.* I have deliver'd it an hour since: there is something in 't that stings his nature; for on the reading it he chang'd almost into another man.
*Sec. Lord.* He has much worthy blame laid upon him for shaking off so good a wife and so sweet a lady.
*First Lord.* Especially he hath incurred the everlasting displeasure of the King, who had even tun'd his bounty to sing happiness to him. I will tell you a thing, but you shall let it dwell darkly with you.

[73] *braid* = deceitful.

*Sec. Lord.* When you have spoken it, 't is dead, and I am the grave of it.

*First Lord.* He hath perverted a young gentlewoman here in Florence, of a most chaste renown; and this night he fleshes his will in the spoil of her honour: he hath given her his monumental ring, and thinks himself made in the unchaste composition.

*Sec. Lord.* Now, God delay our rebellion! as we are ourselves, what things are we!

*First Lord.* Merely our own traitors. And as in the common course of all treasons, we still see them reveal themselves, till they attain to their abhorr'd ends, so he that in this action contrives against his own nobility, in his proper stream o'erflows himself.

*Sec. Lord.* Is it not most damnable in us, to be trumpeters of our unlawful intents? We shall not then have his company tonight?

*First Lord.* Not till after midnight; for he is dieted to his hour.

*Sec. Lord.* That approaches apace; I would gladly have him see his company anatomiz'd, that he might take a measure of his own judgements, wherein so curiously he had set this counterfeit.

*First Lord.* We will not meddle with him till he come; for his presence must be the whip of the other.

*Sec. Lord.* In the mean time, what hear you of these wars?

*First Lord.* I hear there is an overture of peace.

*Sec. Lord.* Nay, I assure you, a peace concluded.

*First Lord.* What will Count Rousillon do then? will he travel higher, or return again into France?

*Sec. Lord.* I perceive, by this demand, you are not altogether of his council.

*First Lord.* Let it be forbid, sir; so should I be a great deal of his act.

*Sec. Lord.* Sir, his wife some two months since fled from his house: her pretence is a pilgrimage to Saint Jaques le Grand; which holy undertaking with most austere sanctimony she accomplish'd; and, there residing, the tenderness of her nature became as a prey to her grief; in fine, made a groan of her last breath, and now she sings in heaven.

*First Lord.* How is this justified?

*Sec. Lord.* The stranger part of it by her own letters, which makes her story true, even to the point of her death: her death

[28] *dieted:* a strange use of the word, if we must take it in the sense of restrained, compelled to undergo privation, which seems to be its meaning in this place and in Act V. Scene 3, line 219

[31] *company* = companion; that is, Parolles.

[31] *justified* = put in evidence.

itself, which could not be her office to say is come, was faithfully confirm'd by the rector of the place.

*First Lord.* Hath the count all this intelligence?

*Sec. Lord.* Ay, and the particular confirmations, point from point, to the full arming of the verity.

*First Lord.* I am heartily sorry that he 'll be glad of this.

*Sec. Lord.* How mightily sometimes we make us comforts of our losses!

*First Lord.* And how mightily some other times we drown our gain in tears! The great dignity that his valour hath here acquir'd for him shall at home be encount'red with a shame as ample.

*Sec. Lord.* The web of our life is of a mingled yarn, good and ill together: our virtues would be proud, if our faults whipp'd them not; and our crimes would despair, if they were not cherish'd by our virtues.

*Enter a* Messenger.

How now! where 's your master?

*Serv.* He met the Duke in the street, sir, of whom he hath taken a solemn leave: his lordship will next morning for France. The Duke hath offered him letters of commendations to the King.

*First Lord.* They shall be no more than needful there, if they were more than they can commend.

*Sec. Lord.* They cannot be too sweet for the King's tartness. Here 's his lordship now.

*Enter* Bertram.

How now, my lord! is 't not after midnight?

*Ber.* I have to-night dispatch'd sixteen businesses, a month's length a-piece, by an abstract of success: I have congied with the Duke, done my adieu with his nearest; buried a wife, mourn'd for her; writ to my lady mother I am returning; entertain'd my convoy; and between these main parcels of dispatch effected many nicer needs: the last was the greatest, but that I have not ended yet.

*First Lord.* If the business be of any difficulty, and this morning your departure hence, it requires haste of your lordship.

*Ber.* I mean, the business is not ended, as fearing to hear of it hereafter. But shall we have this dialogue between the fool and the soldier? Come, bring forth this counterfeit module, h' as deceiv'd me, like a double-meaning prophesier.

*First Lord.* Bring him forth: h' as sat i' th' stocks all night, poor gallant knave.

*Ber.* No matter; his heels have deserv'd it, in usurping his spurs so long. How does he carry himself?

90 *module* = model, pattern.
91 *h' as* = he has: a common contraction.
94 *usurping his spurs* = pretending to knightly honor.

*First Lord.* I have told your lordship already, the stocks carry him. But to answer you as you would be understood; he weeps like a wench that had shed her milk: he hath confess'd himself to Morgan, whom he supposes to be a friar, from the time of his remembrance to this very instant disaster of his setting i' th' stocks: and what think you he hath confess'd? 101

*Ber.* Nothing of me, has a'?

*First Lord.* His confession is taken, and it shall be read to his face: if your lordship be in 't, as I believe you are, you must have the patience to hear it.

*Enter* PAROLLES *guarded, and* First Soldier.

*Ber.* A plague upon him! muffled! he can say nothing of me.

*Sec. Lord.* Hush! hush! Hoodman comes! *Portotartarosa.*

*First Sold.* He calls for the tortures: what will you say without 'em?

*Par.* I will confess what I know without constraint: if ye pinch me like a pasty, I can say no more. 111

*First Sold.* *Bosko chimurco.*

*Sec. Lord.* *Boblibindo chicurmurco.*

*First Sold.* Y' are a merciful general. Our general bids you answer to what I shall ask you out of a note.

*Par.* And truly, as I hope to live.

*First Sold.* [*Reads.*] "First demand of him how many horse the Duke is strong." What say you to that?

*Par.* Five or six thousand; but very weak and unserviceable: the troops are all scattered, and the commanders very poor rogues, upon my reputation and credit and as I hope to live.

*First Sold.* Shall I set down your answer so?

*Par.* Do: I 'll take the sacrament on 't, how and which way you will.

*Ber.* All 's one to him. What a past-saving slave is this!

*Sec. Lord.* Y' are deceiv'd, my lord: this is Monsieur Parolles, the gallant militarist, — that was his own phrase, — that had the whole theoric of war in the knot of his scarf, and the practice in the chape of his dagger. 129

*First Lord.* I will never trust a man again for keeping his sword clean, nor believe he can have every thing in him by wearing his apparel neatly.

*First Sold.* Well, that 's set down.

*Par.* Five or six thousand horse, I said, — I will say true, — or thereabouts, set down, for I 'll speak truth.

*Sec. Lord.* He 's very near the truth in this.

*Ber.* But I con him no thanks for 't, in the nature he delivers it.

98 *like a wench*, etc. I can find no note upon this passage; but it doubtless refers to one of the indications of speedily approaching maternity.

115 *note* = memorandum.

129 *chape* = end of the sheath.

137 *con* = say over, recite.

*Par.* Poor rogues, I pray you, say.

*First Sold.* Well, that 's set down.

*Par.* I humbly thank you, sir: a truth 's a truth, the rogues are marvellous poor.

*First Sold.* [*Reads.*] "Demand of him, of what strength they are a-foot." What say you to that?

*Par.* By my troth, sir, if I were to live this present hour, I will tell true. Let me see: Spurio, a hundred and fifty; Sebastian, so many; Corambus, so many; Jaques, so many; Guiltian, Cosmo, Lodowick, and Gratii, two hundred and fifty each; mine own company, Chitopher, Vaumond, Bentii, two hundred and fifty each: so that the muster-file, rotten and sound, upon my life, amounts not to fifteen thousand poll; half of the which dare not shake the snow from off their cassocks, lest they shake themselves to pieces.

*Ber.* What shall be done to him?

*Sec. Lord.* Nothing, but let him have thanks. Demand of him my condition, and what credit I have with the Duke.

*First Sold.* Well, that 's set down.

[*Reads.*] You shall demand of him, whether one Captain Dumain be i' the camp, a Frenchman; what his reputation is with the Duke; what his valour, honesty, and expertness in wars; or whether he thinks it were not possible, with well-weighing sums of gold, to corrupt him to a revolt. What say you to this? what do you know of it?

*Par.* I beseech you, let me answer to the particular of the inter'gatories: demand them singly.

*First Sold.* Do you know this Captain Dumain?

*Par.* I know him: a' was a botcher's 'prentice in Paris, from whence he was whipp'd for getting the Shrieve's Fool with child, — a dumb innocent, that could not say him nay.

*Ber.* Nay, by your leave, hold your hands; though I know his brains are forfeit to the next tile that falls.

*First Sold.* Well, is this captain in the Duke of Florence's camp?

*Par.* Upon my knowledge, he is, and lousy.

*Sec. Lord.* Nay, look not so upon me; we shall hear of your lordship anon.

*First Sold.* What is his reputation with the Duke?

*Par.* The Duke knows him for no other but a poor officer of mine; and writ to me this other day to turn him out o' th' band: I think I have his letter in my pocket.

144 *to live this present hour.* Query, to live *but* this present hour, or even to *die* this present hour. Both readings have been given. There is no end to an editor's perplexity in this play except at the last *exeunt*.

150 *poll* = head.

165 *botcher's* = cobbler's.

166 *Shrieve's Fool* = Sheriff's Fool. Every person of consequence seems to have had a Fool — and these Fools were sometimes women.

*First Sold.* Marry, we 'll search.

*Par.* In good sadness, I do not know; either it is there, or it is upon a file with the Duke's other letters in my tent.

*First Sold.* Here 't is; here 's a paper: shall I read it to you?

*Par.* I do not know if it be it or no.

*Ber.* Our interpreter does it well.

*Sec. Lord.* Excellently.

*First Sold.* [*Reads.*] "Dian, the count 's a fool, and full of gold," —

*Par.* That is not the Duke's letter, sir; that is an advertisement to a proper maid in Florence, one Diana, to take heed of the allurement of one Count Rousillon, a foolish idle boy, but for all that very ruttish: I pray you, sir, put it up again.

*First Sold.* Nay, I 'll read it first, by your favour.

*Par.* My meaning in 't, I protest, was very honest in the behalf of the maid; for I knew the young count to be a dangerous and lascivious boy, who is a whale to virginity and devours up all the fry it finds.

*Ber.* Damnable both-sides rogue!

*First Sold.* [*Reads.*]

> When he swears oaths, bid him drop gold, and take it;
> After he scores, he never pays the score:
> Half won is match well made; match, and well make it;
> He ne'er pays after-debts, take it before;
> And say a soldier, Dian, told thee this,
> Men are to mell with, boys are not to kiss:
> For count of this, the count 's a fool, I know it,
> Who pays before, but not when he does owe it.
> Thine, as he vow'd to thee in thine ear, PAROLLES.

*Ber.* He shall be whipp'd through the army with this rhyme in 's forehead.

*First Lord.* This is your devoted friend, sir, the manifold linguist and the armipotent soldier.

*Ber.* I could endure anything before but a cat; and now he 's a cat to me.

*First Sold.* I perceive, sir, by the general's looks, we shall be fain to hang you.

*Par.* My life, sir, in any case: not that I am afraid to die; but that, my offences being many, I would repent out the remainder of nature: let me live, sir, in a dungeon, i' th' stocks, or any where, so I may live.

*First Sold.* We 'll see what may be done, so you confess freely; therefore, once more to this Captain Dumain: you have answer'd to his reputation with the Duke, and to his valour: what is his honesty?

103 *mell* = meddle, in a certain obvious sense

*Par.* He will steal, sir, an egg out of a cloister: for rapes and ravishments he parallels Nessus: he professes not keeping of oaths; in breaking 'em he is stronger than Hercules: he will lie, sir, with such volubility, that you would think truth were a fool: drunkenness is his best virtue, for he will be swine drunk; and in his sleep he does little harm, save to his bed-clothes about him; but they know his conditions and lay him in straw. I have but little more to say, sir, of his honesty: he has every thing that an honest man should not have; what an honest man should have, he has nothing.

*Sec. Lord.* I begin to love him for this.

*Ber.* For this description of thine honesty? A pox upon him for me, he 's more and more a cat.

*First Sold.* What say you to his expertness in war?

*Par.* Faith, sir, has led the drum before the English tragedians; to belie him, I will not, and more of his soldiership I know not; except, in that country he had the honour to be the officer at a place there called Mile-end, to instruct for the doubling of files: I would do the man what honour I can, but of this I am not certain.

*Sec. Lord.* He hath out villain'd villany so far, that the rarity redeems him.

*Ber.* A pox on him, he 's a cat still.

*First Sold.* His qualities being at this poor price, I need not to ask you if gold will corrupt him to revolt.

*Par.* Sir, for a quart d'écu he will sell the fee-simple of his salvation, the inheritance of it; and cut the entail from all remainders, and a perpetual succession for it perpetually.

*First Sold.* What 's his brother, the other Captain Dumain?

*First Lord.* Why does he ask him of me?

*First Sold.* What 's he?

*Par.* E'en a crow o' th' same nest; not altogether so great as the first in goodness, but greater a great deal in evil: he excels his brother for a coward; yet his brother is reputed one of the best that is: in a retreat he outruns any lackey; marry, in coming on he has the cramp.

*First Sold.* If your life be saved, will you undertake to betray the Florentine?

*Par.* Ay, and the captain of his horse, Count Rousillon.

*First Sold.* I 'll whisper with the general, and know his pleasure.

*Par.* [*Aside.*] I 'll no more drumming; a plague of all

224 *Nessus* = a centaur who ravished Dejanira, Hercules's mistress.
237 *led the drum*, etc. Companies of actors had with them a drum and a trumpet to announce their presence.
240 *Mile-end*: a place of muster near London.
248 *quart d'écu* = quarter of a French crown, equal to 8*d.* or about $1.75 now.

drums! Only to seem to deserve well, and to beguile the supposition of that lascivious young boy the count, have I run into this danger. Yet who would have suspected an ambush where I was taken?

*First Sold.* There is no remedy, sir, but you must die: the general says, you that have so traitorously discover'd the secrets of your army and made such pestiferous reports of men very nobly held, can serve the world for no honest use; therefore you must die. Come, headsman, off with his head.

*Par.* O Lord, sir, let me live, or let me see my death!

*First Sold.* That shall you, and take your leave of all your friends. [*Unblinding him.*

So, look about you: know you any here?

*Ber.* Good morrow, noble captain.

*First Lord.* God bless you, Captain Parolles.

*Sec. Lord.* God save you, noble captain.

*First Lord.* Captain, what greeting will you to my Lord Lafeu? I am for France.

*Sec. Lord.* Good captain, will you give me a copy of the sonnet you writ to Diana in behalf of the Count Rousillon? an I were not a very coward, I 'ld compel it of you: but fare you well. [*Exeunt Bertram and Lords.*

*First Sold.* You are undone, captain, all but your scarf; that has a knot on 't yet.

*Par.* Who cannot be crush'd with a plot?

*First Sold.* If you could find out a country where but women were that had received so much shame, you might begin an impudent nation. Fare ye well, sir; I am for France too: we shall speak of you there. [*Exit, with Soldiers.*

*Par.* Yet am I thankful: if my heart were great,
'T would burst at this. Captain I 'll be no more;
But I will eat and drink, and sleep as soft
As captain shall: simply the thing I am
Shall make me live. Who knows himself a braggart,
Let him fear this; for it will come to pass
That every braggart shall be found an ass.
Rust, sword! cool, blushes! and, Parolles, live
Safest in shame! being fool'd, by fool'ry thrive!
There 's place and means for every man alive.
I 'll after them. [*Exit.*

## Scene IV. *Florence. The* Widow's *house.*

*Enter* Helena, Widow, *and* Diana.

*Hel.* That you may well perceive I have not wrong'd you,
One of the greatest in the Christian world

Shall be my surety; 'fore whose throne 't is needful,
Ere I can perfect mine intents, to kneel:
Time was, I did him a desired office,
Dear almost as his life; which gratitude
Through flinty Tartar's bosom would peep forth,
And answer, thanks. I duly am inform'd
His grace is at Marseilles; to which place
We have convenient convoy. You must know,
I am supposed dead: the army breaking,
My husband hies him home; where, Heaven aiding,
And by the leave of my good lord the King,
We 'll be before our welcome.
*Wid.* Gentle madam,
You never had a servant to whose trust
Your business was more welcome.
*Hel.* Nor you, mistress,
Ever a friend whose thoughts more truly labour
To recompense your love: doubt not but Heaven
Hath brought me up to be your daughter's dower,
As it hath fated her to be my motive
And helper to a husband. But, O strange men!
That can such sweet use make of what they hate,
When saucy trusting of the cozen'd thoughts
Defiles the pitchy night: so lust doth play
With what it loathes for that which is away.
But more of this hereafter. You, Diana,
Under my poor instructions yet must suffer
Something in my behalf.
*Dia.* Let death and honesty
Go with your impositions, I am yours
Upon your will to suffer.
*Hel.* Yet, I pay you
But with the word: the time will bring on summer,
When briers shall have leaves as well as thorns,
And be as sweet as sharp. We must away;
Our waggon is prepar'd, and time invites us:
All 's well that ends well: still the fine 's the crown;
Whate'er the course, the end is the renown. [*Exeunt.*

## Scene V. *Rousillon. The* Count's *palace.*

*Enter* Countess, Lafeu, *and* Clown.

*Laf.* No, no, no, your son was misled with a snipt-taffeta fellow there, whose villanous saffron would have made all the unbak'd and doughy youth of a nation in his colour: your

[85] *the fine* = the end, finis.

daughter-in-law had been alive at this hour, and your son here at home, more advanc'd by the King than by that red-tail'd humble-bee I speak of.

*Count.* I would I had not known him; it was the death of the most virtuous gentlewoman that ever nature had praise for creating. If she had partaken of my flesh, and cost me the dearest groans of a mother, I could not have owed her a more rooted love.

*Laf.* 'T was a good lady, 't was a good lady: we may pick a thousand salads ere we light on such another herb.

*Clo.* Indeed, sir, she was the sweet-marjoram of the salad, or rather, the herb of grace.

*Laf.* They are not sallet herbs, you knave; they are nose-herbs.

*Clo.* I am no great Nebuchadnezzar, sir; I have not much skill in grass.

*Laf.* Whether dost thou profess thyself, a knave or a fool?

*Clo.* A fool, sir, at a woman's service, and a knave at a man's.

*Laf.* Your distinction?

*Clo.* I would cozen the man of his wife and do his service.

*Laf.* So you were a knave at his service, indeed.

*Clo.* And I would give his wife my bauble, sir, to do her service.

*Laf.* I will subscribe for thee, thou art both knave and fool.

*Clo.* At your service.

*Laf.* No, no, no.

*Clo.* Why, sir, if I cannot serve you, I can serve as great a prince as you are.

*Laf.* Who 's that? a Frenchman?

*Clo.* Faith, sir, a' has an English name; but his fisnomy is more hotter in France than there.

*Laf.* What prince is that?

*Clo.* The black prince, sir; alias, the prince of darkness; alias, the Devil.

*Laf.* Hold thee, there 's my purse: I give thee not this to suggest thee from thy master thou talk'st of; serve him still.

*Clo.* I am a woodland fellow, sir, that always loved a great fire; and the master I speak of ever keeps a good fire. But, sure, he is the prince of the world; let his nobility remain in 's court. I am for the house with the narrow gate, which I take to be too little for pomp to enter: some that humble themselves may; but the many will be too chill and tender, and they 'll be for the flowery way that leads to the broad gate and the great fire.

15 *herb of grace* = rue.
16 *nose-herbs* = fragrant herbs.
40 *suggest* = tempt.

*Laf.* Go thy ways, I begin to be aweary of thee; and I tell thee so before, because I would not fall out with thee. Go thy ways: let my horses be well look'd to, without any tricks.

*Clo.* If I put any tricks upon 'em, sir, they shall be jades' tricks; which are their own right by the law of nature. [*Exit.*

*Laf.* A shrewd knave and an unhappy.

*Count.* So he is. My lord that 's gone made himself much sport out of him: by his authority he remains here, which he thinks is a patent for his sauciness; and, indeed, he has no place, but runs where he will.

*Laf.* I like him well; 't is not amiss. And I was about to tell you, since I heard of the good lady's death and that my lord your son was upon his return home, I moved the King my master to speak in the behalf of my daughter; which, in the minority of them both, his majesty, out of a self-gracious remembrance, did first propose: his highness hath promis'd me to do it: and, to stop up the displeasure he hath conceived against your son, there is no fitter matter. How does your ladyship like it?

*Count.* With very much content, my lord; and I wish it happily effected.

*Laf.* His highness comes post from Marseilles, of as able body as when he number'd thirty: he will be here to-morrow, or I am deceiv'd by him that in such intelligence hath seldom fail'd.

*Count.* It rejoices me, that I hope I shall see him ere I die. I have letters that my son will be here to-night: I shall beseech your lordship to remain with me till they meet together.

*Laf.* Madam, I was thinking with what manners I might safely be admitted.

*Count.* You need but plead your honourable privilege.

*Laf.* Lady, of that I have made a bold charter; but I thank my God it holds yet.

*Re-enter* CLOWN.

*Clo.* O madam, yonder 's my lord your son with a patch of velvet on 's face: whether there be a scar under 't or no, the velvet knows; but 't is a goodly patch of velvet: his left cheek is a cheek of two pile and a half, but his right cheek is worn bare.

*Count.* A scar nobly got, or a noble scar, is a good livery of honour; so belike is that.

*Clo.* But it is your carbonado'd face.

*Laf.* Let us go see your son, I pray you: I long to talk with the young noble soldier.

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58 *unhappy* = good for nothing, mischievous.
89 *carbonado'd* = scotched, slashed like a fish for the gridiron.

*Clo.* Faith, there 's a dozen of 'em, with delicate fine hats and most courteous feathers which bow the head and nod at every man. [*Exeunt.*

## ACT V.

### Scene I. *Marseilles. A street.*

*Enter* Helena, Widow, *and* Diana, *with two* Attendants.

*Hel.* But this exceeding posting day and night
Must wear your spirits low; we cannot help it:
But since you have made the days and nights as one,
To wear your gentle limbs in my affairs,
Be bold you do so grow in my requital
As nothing can unroot you. In happy time;

*Enter a* Gentle Astringer.

This man may help me to his majesty's ear,
If he would spend his power. God save you, sir.
*Astr.* And you.
*Hel.* Sir, I have seen you in the court of France.
*Astr.* I have been sometimes there.
*Hel.* I do presume, sir, that you are not fallen
From the report that goes upon your goodness;
And therefore, goaded with most sharp occasions,
Which lay nice manners by, I put you to
The use of your own virtues, for the which
I shall continue thankful.
*Astr.* What 's your will?
*Hel.* That it will please you
To give this poor petition to the King,
And aid me with that store of power you have
To come into his presence.
*Astr.* The King 's not here.
*Hel.* Not here, sir!
*Astr.* Not, indeed:
He hence remov'd last night and with more haste
Than is his use.
*Wid.* Lord, how we use our pains!
*Hel.* All 's well that ends well yet,
Though time seem so adverse and means unfit.
I do beseech you, whither is he gone?
*Astr.* Marry, as I take it, to Rousillon;
Whither I am going.
*Hel.* I do beseech you, sir,

*a Gentle Astringer.* An astringer was a keeper of a certain sort of hawks. *Gentle* = of gentle birth (gentile, or genteel.)
16 *nice* = punctilious, precise.

Since you are like to see the King before me,
Commend the paper to his gracious hand,
Which I presume shall render you no blame
But rather make you thank your pains for it.
I will come after you with what good speed
Our means will make us means.
*Astr.* This I 'll do for you.
*Hel.* And you shall find yourself to be well thank'd,
Whate'er falls more. We must to horse again.
Go, go, provide. [*Exeunt.*

Scene II. *Rousillon. Inner court of the* Count's *palace.*

*Enter* Clown, *and* Parolles, *following.*

*Par.* Good Monsieur Lavache, give my Lord Lafeu this letter: I have ere now, sir, been better known to you, when I have held familiarity with fresher clothes; but I am now, sir, muddied in Fortune's mood, and smell somewhat strong of her strong displeasure.

*Clo.* Truly, Fortune's displeasure is but sluttish, if it smell so strongly as thou speakest of: I will henceforth eat no fish of Fortune's buttering. Prithee, allow the wind.

*Par.* Nay, you need not to stop your nose, sir; I spake but by a metaphor.

*Clo.* Indeed, sir, if your metaphor stink, I will stop my nose; or against any man's metaphor. Prithee, get thee further.

*Par.* Pray you, sir, deliver me this paper.

*Clo.* Foh! prithee, stand away: a paper from Fortune's close-stool to give to a nobleman! Look, here he comes himself.

*Enter* Lafeu.

Here is a purr of Fortune's, sir, or of Fortune's cat, — but not a musk-cat, — that has fallen into the unclean fishpond of her displeasure, and, as he says, is muddied withal: pray you, sir, use the carp as you may; for he looks like a poor, decayed, ingenious, foolish, rascally knave. I do pity his distress in my similes of comfort and leave him to your lordship. [*Exit.*

*Par.* My lord, I am a man whom Fortune hath cruelly scratch'd.

*Laf.* And what would you have me to do? 'T is too late to pare her nails now. Wherein have you play'd the knave with Fortune, that she should scratch you, who of herself is a good lady and would not have knaves thrive long under her? There's a quart d'écu for you: let the justices make you and Fortune friends: I am for other business.

*Par.* I beseech your honour to hear me one single word.

4 *mood:* a play upon mud; pronounced *mood.*

*Laf.* You beg a single penny more: come, you shall ha' 't; save your word.

*Par.* My name, my good lord, is Parolles.

*Laf.* You beg more than word, then. Cox my passion! give me your hand. How does your drum?

*Par.* O my good lord, you were the first that found me!

*Laf.* Was I, in sooth? and I was the first that lost thee.

*Par.* It lies in you, my lord, to bring me in some grace, for you did bring me out.

*Laf.* Out upon thee, knave! dost thou put upon me at once both the office of God and the Devil? One brings thee in grace and the other brings thee out. [*Trumpets sound.*] The King 's coming; I know by his trumpets. Sirrah, inquire further after me; I had talk of you last night: though you are a fool and a knave, you shall eat; go to, follow.

*Par.* I praise God for you. [*Exeunt.*

## Scene III. *Rousillon. The* Count's *palace.*

*Flourish. Enter* King, Countess, Lafeu, *the two* French Lords, *with* Attendants.

*King.* We lost a jewel of her; and our esteem
Was made much poorer by it: but your son,
As mad in folly, lack'd the sense to know
Her estimation home.

*Count.* 'T is past, my liege;
And I beseech your majesty to make it
Natural rebellion, done i' th' blaze of youth;
When oil and fire, too strong for reason's force,
O'erbears it and burns on.

*King.* My honour'd lady,
I have forgiven and forgotten all;
Though my revenges were high bent upon him,
And watch'd the time to shoot.

*Laf.* This. I must say,
But first I beg my pardon, the young lord
Did to his majesty, his mother and his lady
Offence of mighty note; but to himself
The greatest wrong of all. He lost a wife
Whose beauty did astonish the survey
Of richest eyes, whose words all ears took captive,
Whose dear perfection hearts that scorn'd to serve
Humbly call'd mistress.

*King.* Praising what is lost

34 *more than word: parole* = word; Parolles = words. The braggart's name is significant. *Cox:* slang for God's.
45 *follow.* Perhaps we should read, fellow.

Makes the remembrance dear. Well, call him hither;
We are reconcil'd, and the first view shall kill
All repetition: let him not ask our pardon;
The nature of his great offence is dead,
And deeper than oblivion we do bury
The incensing relics of it: let him approach,
A stranger, no offender; and inform him
So 't is our will he should.
*Gent.* I shall, my liege. [*Exit.*
*King.* What says he to your daughter? have you spoke?
*Laf.* All that he is hath reference to your highness.
*King.* Then shall we have a match. I have letters sent me
That set him high in fame.

*Enter* Bertram.

*Laf.* He looks well on 't.
*King.* I am not a day of season,
For thou mayst see a sunshine and a hail
In me at once: but to the brightest beams
Distracted clouds give way; so stand thou forth;
The time is fair again.
*Ber.* My high-repented blames,
Dear sovereign, pardon to me.
*King.* All is whole;
Not one word more of the consumed time.
Let 's take the instant by the forward top;
For we are old, and on our quick'st decrees
The inaudible and noiseless foot of Time
Steals ere we can effect them. You remember
The daughter of this lord?
*Ber.* Admiringly, my liege: at first
I stuck my choice upon her, ere my heart
Durst make too bold a herald of my tongue,
Where the impression of mine eye infixing,
Contempt his scornful perspective did lend me,
Which warp'd the line of every other favour;
Scorn'd a fair colour, or express'd it stolen;
Extended or contracted all proportions
To a most hideous object: thence it came
That she whom all men prais'd and whom myself,
Since I have lost, have lov'd, was in mine eye
The dust that did offend it.
*King.* Well excus'd:
That thou didst love her, strikes some scores away

[32] *day of season* = seasonable day, day suited to one season.
[39] *Let 's take the instant*, etc.: in the words of the old adage, "Take Time by the forelock;" the figures of Time representing him as an old man, bald, but with a little lock of hair on his forehead.

From the great compt: but love that comes too late,
Like a remorseful pardon slowly carried,
To the great sender turns a sour offence,
Crying, That 's good that 's gone. Our rash faults
Make trivial price of serious things we have,
Not knowing them until we know their grave:
Oft our displeasures, to ourselves unjust,
Destroy our friends and after weep their dust:
Our own love waking cries to see what 's done,
While shameful hate sleeps out the afternoon.
Be this sweet Helen's knell, and now forget her.
Send forth your amorous token for fair Maudlin:
The main consents are had; and here we 'll stay
To see our widower's second marriage-day.
*Count.* Which better than the first, O dear Heaven, bless!
Or, ere they meet, in me, O nature, cesse!
*Laf.* Come on, my son, in whom my house's name
Must be digested, give a favour from you
To sparkle in the spirits of my daughter,
That she may quickly come. [*Bertram gives a ring.*] By my old beard,
And every hair that 's on 't, Helen, that 's dead,
Was a sweet creature: such a ring as this,
The last that e'er I took her leave at court,
I saw upon her finger.
*Ber.* Hers it was not.
*King.* Now, pray you, let me see it; for mine eye,
While I was speaking, oft was fasten'd to 't.
This ring was mine; and, when I gave it Helen,
I bade her, if her fortunes ever stood
Necessitied to help, that by this token
I would relieve her. Had you that craft, to reave her
Of what should stand her most?
*Ber.* My gracious sovereign,
Howe'er it pleases you to take it so,
The ring was never hers.
*Count.* Son, on my life,
I have seen her wear it; and she reckon'd it
At her life's rate.
*Laf.* I am sure I saw her wear it.
*Ber.* You are deceiv'd, my lord; she never saw it:
In Florence was it from a casement thrown me,
Wrapp'd in a paper, which contain'd the name

73 *cesse* = end. (Fr.)
79 *The last that e'er*, etc.: heedlessly written for, The last time that I took leave, etc.
86 *reave* = bereave.

Of her that threw it: noble she was, and thought
I stood engag'd: but when I had subscrib'd
To mine own fortune, and inform'd her fully
I could not answer in that course of honour
As she had made the overture, she ceas'd
In heavy satisfaction and would never
Receive the ring again.
*King.* Plutus himself,
That knows the tinct and multiplying medicine,
Hath not in nature's mystery more science
Than I have in this ring: 't was mine, 't was Helen's,
Whoever gave it you. Then, if you know
That you are well acquainted with yourself,
Confess 't was hers, and by what rough enforcement
You got it from her: she call'd the saints to surety
That she would never put it from her finger,
Unless she gave it to yourself in bed,
Where you have never come, or sent it us
Upon her great disaster.
*Ber.* She never saw it.
*King.* Thou speak'st it falsely, as I love mine honour;
And mak'st conjectural fears to come into me,
Which I would fain shut out. If it should prove
That thou art so inhuman, — 't will not prove so; —
And yet I know not: thou didst hate her deadly,
And she is dead; which nothing, but to close
Her eyes myself, could win me to believe,
More than to see this ring. Take him away.
[*Guards seize Bertram.*
My fore-past proofs, howe'er the matter fall,
Shall tax my fears of little vanity,
Having vainly fear'd too little. Away with him!
We 'll sift this matter further.
*Ber.* If you shall prove
This ring was ever hers, you shall as easy
Prove that I husbanded her bed in Florence,
Where yet she never was. [*Exit, guarded.*
*King.* I am wrapp'd in dismal thinkings.

*Enter the* Astringer.

*Astr.* Gracious sovereign,
Whether I have been to blame or no, I know not:
Here 's a petition from a Florentine,
Who hath for four or five removes come short

96 *engaged:* by receiving her gage; that is, the ring.
101 *tinct and multiplying medicine.* Here Plutus, the divine wealth-bestower, is presented as a great alchymist; *tinct* = tincture, and *medicine* is loosely used to mean a chemical agent.

To tender it herself. I undertook it,
Vanquish'd thereto by the fair grace and speech
Of the poor suppliant, who by this I know
Is here attending: her business looks in her
With an importing visage; and she told me,
In a sweet verbal brief, it did concern
Your highness with herself.

*King.* [*Reads.*] Upon his many protestations to marry me when his wife was dead, I blush to say it, he won me. Now is the Count Rousillon a widower: his vows are forfeited to me, and my honour's paid to him. He stole from Florence, taking no leave, and I follow him to his country for justice: grant it me, O king! in you it best lies; otherwise a seducer flourishes, and a poor maid is undone. DIANA CAPILET.

*Laf.* I will buy me a son-in-law in a fair, and toll for this: I 'll none of him.

*King.* The heavens have thought well on thee, Lafeu,
To bring forth this discovery. Seek these suitors:
Go speedily and bring again the count.

[*Exit the Astringer, with some Attendants.*

I am afeard the life of Helen, lady,
Was foully snatch'd.

*Count.* Now, justice on the doers!

*Re-enter* BERTRAM, *guarded.*

*King.* I wonder, sir, sith wives are monsters to you,
And that you fly them as you swear them lordship,
Yet you desire to marry.

*Enter the* Astringer, *with* Widow *and* DIANA, *and* Attendants.

What woman 's that?

*Dia.* I am, my lord, a wretched Florentine,
Derived from the ancient Capilet:
My suit, as I do understand, you know,
And therefore know how far I may be pitied.

*Wid.* I am her mother, sir, whose age and honour
Both suffer under this complaint we bring,
And both shall cease, without your remedy.

*King.* Come hither, count; do you know these women?

*Ber.* My lord, I neither can nor will deny
But that I know them: do they charge me further?

*Dia.* Why do you look so strange upon your wife?

*Ber.* She 's none of mine, my lord.

*Dia.* If you shall marry,
You give away this hand, and that is mine;
You give away heaven's vows, and those are mine;
You give away myself, which is known mine;

136 *importing visage* = visage of importance.
145 *toll for this* = pay toll, or fair-tax, for the privilege of selling him.
153 *sith*: an abbreviation of sithence = since.

For I by vow am so embodied yours,
That she which marries you must marry me,
Either both or none.
*Laf.* Your reputation comes too short for my daughter; you are no husband for her.
*Ber.* My lord, this is a fond and desperate creature,
Whom sometime I have laugh'd with: let your highness
Lay a more noble thought upon mine honour
Than for to think that I would sink it here.
*King.* Sir, for my thoughts, you have them ill to friend
Till your deeds gain them: fairer prove your honour
Than in my thought it lies.
*Dia.* Good my lord,
Ask him upon his oath, if he does think
He had not my virginity.
*King.* What say'st thou to her?
*Ber.* She 's impudent, my lord,
And was a common gamester to the camp.
*Dia.* He does me wrong, my lord; if I were so,
He might have bought me at a common price:
Do not believe him. O, behold this ring,
Whose high respect and rich validity
Did lack a parallel; yet for all that
He gave it to a commoner o' th' camp,
If I be one.
*Count.* He blushes, and 't is it:
Of six preceding ancestors, that gem,
Conferr'd by testament to the sequent issue,
Hath it been owed and worn. This is his wife;
That ring 's a thousand proofs.
*King.* Methought you said
You saw one here in court could witness it.
*Dia.* I did, my lord, but loath am to produce
So bad an instrument: his name 's Parolles.
*Laf.* I saw the man to-day, if man he be.
*King.* Find him, and bring him hither. [*Exit an Attendant.*
*Ber.* What of him?
He 's quoted for a most perfidious slave,
With all the spots o' th' world tax'd and debosh'd;
Whose nature sickens but to speak a truth.
Am I or that or this for what he 'll utter,
That will speak any thing?
*King.* She hath that ring of yours.
*Ber.* I think she has: certain it is I lik'd her,
And boarded her i' th' wanton way of youth:

185 *gamester* = woman of pleasure.

She knew her distance and did angle for me,
Madding my eagerness with her restraint,
As all impediments in fancy's course
Are motives of more fancy; and, in fine,
Her infinite cunning, with her modern grace,
Subdued me to her rate: she got the ring;
And I had that which any inferior might
At market-price have bought.
*Dia.* I must be patient:
You, that have turn'd off a first so noble wife,
May justly diet me. I pray you yet;
Since you lack virtue, I will lose a husband;
Send for your ring, I will return it home,
And give me mine again.
*Ber.* I have it not.
*King.* What ring was yours, I pray you?
*Dia.* Sir, much like
The same upon your finger.
*King.* Know you this ring? this ring was his of late.
*Dia.* And this was it I gave him, being abed.
*King.* The story then goes false, you threw it him
Out of a casement.
*Dia.* I have spoke the truth.

*Enter* Parolles.

*Ber.* My lord, I do confess the ring was hers.
*King.* You boggle shrewdly, every feather starts you.
Is this the man you speak of?
*Dia.* Ay, my lord.
*King.* Tell me, sirrah, but tell me true, I charge you,
Not fearing the displeasure of your master,
Which on your just proceeding I 'll keep off,
By him and by this woman here what know you?
*Par.* So please your majesty, my master hath been an honourable gentleman: tricks he hath had in him, which gentlemen have.
*King.* Come, come, to th' purpose: did he love this woman?
*Par.* Faith, sir, he did love her; but how?
*King.* How, I pray you?
*Par.* He did love her, sir, as a gentleman loves a woman.
*King.* How is that?
*Par.* He lov'd her, sir, and lov'd her not.
*King.* As thou art a knave, and no knave.
What an equivocal companion is this!

[213] *modern.* It is difficult to determine always exactly what sense S. attached to this word. Here it may mean modish, or possibly youthful. Perhaps we should read, modest grace.
[218] *diet me* = cut me off. See note on Act. IV. Sc. 3, line 28.

*Par.* I am a poor man, and at your majesty's command.
*Laf.* He 's a good drum, my lord, but a naughty orator.
*Dia.* Do you know he promis'd me marriage?
*Par.* Faith, I know more than I 'll speak.
*King.* But wilt thou not speak all thou know'st?
*Par.* Yes, so please your majesty. I did go between them, as I said; but more than that, he lov'd her: for indeed he was mad for her, and talk'd of Satan and of Limbo and of Furies and I know not what: yet I was in that credit with them at that time that I knew of their going to bed, and of other motions, as promising her marriage, and things which would derive me ill will to speak of; therefore I will not speak what I know.
*King.* Thou hast spoken all already, unless thou canst say they are married: but thou art too fine in thy evidence; therefore stand aside.
This ring, you say, was yours?
*Dia.* Ay, my good lord.
*King.* Where did you buy it? or who gave it you?
*Dia.* It was not given me, nor I did not buy it.
*King.* Who lent it you?
*Dia.* It was not lent me neither.
*King.* Where did you find it, then?
*Dia.* I found it not.
*King.* If it were yours by none of all these ways,
How could you give it him?
*Dia.* I never gave it him.
*Laf.* This woman 's an easy glove, my lord; she goes off and on at pleasure.
*King.* This ring was mine; I gave it his first wife.
*Dia.* It might be yours or hers, for aught I know.
*King.* Take her away; I do not like her now;
To prison with her: and away with him.
Unless thou tell'st me where thou hadst this ring,
Thou diest within this hour.
*Dia.* I 'll never tell you.
*King.* Take her away.
*Dia.* I 'll put in bail, my liege.
*King.* I think thee now some common customer.
*Dia.* By Jove, if ever I knew man, 't was you.
*King.* Wherefore hast thou accus'd him all this while?
*Dia.* Because he 's guilty, and he is not guilty:
He knows I am no maid, and he 'll swear to 't:
I 'll swear I am a maid, and he knows not.
Great king, I am no strumpet, by my life;
I am either maid, or else this old man's wife.

277 *customer* = harlot.

*King.* She does abuse our ears : to prison with her.
*Dia.* Good mother, fetch my bail. Stay, royal sir :
[*Exit Widow.*
The jeweller that owes the ring is sent for,
And he shall surety me. But for this lord,
Who hath abus'd me, as he knows himself,
Though yet he never harm'd me, here I quit him :
He knows himself my bed he hath defil'd ;
And at that time he got his wife with child :
Dead though she be, she feels her young one kick :
So there 's my riddle : one that 's dead is quick :
And now behold the meaning.

*Re-enter* Widow, *with* Helena.

*King.* Is there no exorcist
Beguiles the truer office of mine eyes ?
Is 't real that I see ?
*Hel.* No, my good lord ;
'T is but the shadow of a wife you see,
The name and not the thing.
*Ber.* Both, both. O, pardon !
*Hel.* O my good lord, when I was like this maid,
I found you wondrous kind. There is your ring ;
And, look you, here 's your letter ; this it says :

> " When from my finger you can get this ring
> And are by me with child," etc.

This is done :
Will you be mine, now you are doubly won ?
*Ber.* If she, my liege, can make me know this clearly,
I 'll love her dearly, ever, ever dearly.
*Hel.* If it appear not plain and prove untrue,
Deadly divorce step between me and you !
O my dear mother, do I see you living ?
*Laf.* Mine eyes smell onions ; I shall weep anon :
[*To Parolles.*] Good Tom Drum, lend me a handkercher : so,
I thank thee : wait on me home, I 'll make sport with thee :
Let thy courtesies alone, they are scurvy ones.
*King.* Let us from point to point this story know,
To make the even truth in pleasure flow.
[*To Diana.*] If thou be'st yet a fresh uncropped flower,
Choose thou thy husband, and I 'll pay thy dower ;
For I can guess that by thy honest aid
Thou kept'st a wife herself, thyself a maid.

287 *owes* = owns.
294 *quick* = living, and also quick with child.
295 *exorcist*. S. misuses this word to mean one who raises spirits, instead of one who lays them.

Of that and all the progress, more and less,
Resolvedly more leisure shall express:
All yet seems well; and if it end so meet,
The bitter past, more welcome is the sweet. [*Flourish.*

EPILOGUE.

*King.* The king 's a beggar, now the play is done:
All is well ended, if this suit be won,
That you express content; which we will pay,
With strife to please you, day exceeding day:
Ours be your patience then, and yours our parts;
Your gentle hands lend us, and take our hearts. [*Exeunt.*

*Epilogue.* Probably not written by S.

# TWELFTH NIGHT; OR, WHAT YOU WILL.

## INTRODUCTION.

The story which furnishes the plot of this comedy is to be found in various degrees of development in the writings of various Italian and French novelists and dramatists of the sixteenth century. Of these a comedy called *Gl' Ingannati* (The Mistaken Ones) first printed in 1537, by an unknown author, is most like *Twelfth Night*, to which, indeed, it corresponds in plot almost point for point. Such knowledge, however, as Shakespeare had of *Gl' Ingannati* was, we may be sure, through some English translation, or some play founded upon it, which has been lost. The principal serious incidents of his own play he might have found in *Apollonius and Silla*, the second of a collection of tales published by Barnaby Rich, in 1581; but from whatever quarter he took these, there can be no doubt that he himself added the inferior comic personages, and worked their doings up with those of their enamored superiors. *Twelfth Night* was first printed in the folio of 1623; but the contemporary diary of John Manningham, a student of the Middle Temple, in London, records its performance in the Temple hall on the 2d February, 1601. As Meres does not mention it in 1598, we may be sure that it was written about 1599–1600. It is printed in the folio with a remarkable degree of correctness. There is little doubt as to any important passage in its text; and none, I believe, has ever been expressed as to the authorship of any part of it. We feel the gentle touch of Shakespeare's gentlest hand in it, from the first scene to the last. As to the period of the action and the costume, there is a delightful uncertainty; but in regard to other points, an equally delightful certainty. Whoever the Duke of Illyria or Sebastian of Mitylene may be, Toby Belch, Andrew Aguecheek, Malvolio, Fabian, and Maria are English men and women of Shakespeare's own day. As to them we may be sure; and let the uncertain follow the certain.

## DRAMATIS PERSONÆ.

ORSINO, *Duke of Illyria.*
SEBASTIAN, *brother to Viola.*
ANTONIO, *a sea captain, friend to Sebastian.*
A Sea Captain, *friend to Viola.*
VALENTINE, } *gentlemen attending on*
CURIO, } *the Duke.*
SIR TOBY BELCH, *uncle to Olivia.*
SIR ANDREW AGUECHEEK.

MALVOLIO, *steward to Olivia.*
FABIAN, } *servants to Olivia.*
FESTE, *a Clown,* }

OLIVIA.
VIOLA.
MARIA, *Olivia's woman.*

*Lords, Priests, Sailors, Officers, Musicians, and other Attendants.*

SCENE: A city in Illyria, and the sea-coast near it.

1600

# TWELFTH NIGHT;

## OR, WHAT YOU WILL.

### ACT I.

SCENE I. *The* DUKE'S *palace.*

*Enter* DUKE, CURIO, *and other* Lords; Musicians, *attending.*

*Duke.* If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die. [*Music.*
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour! [*Music.*] Enough; no more:
'T is not so sweet now as it was before.
O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy
That it alone is high fantastical.

*Cur.* Will you go hunt, my lord?

*Duke.* What, Curio?

*Cur.* The hart.

*Duke.* Why, so I do, the noblest that I have:
O, when mine eyes did see Olivia first,
Methought she purg'd the air of pestilence!
That instant was I turn'd into a hart;
And my desires, like fell and cruel hounds,
E'er since pursue me.

*Enter* VALENTINE.

How now! what news from her?

*Val.* So please my lord, I might not be admitted;
But from her handmaid do return this answer:

[9] *spirit:* pronounced *spreet.*

[22] *cruel hounds:* an allusion to the story of Actæon, a hunter, who surprised Diana bathing, and, turned by her into a stag, was chased and killed by his own hounds.

The element itself, till seven years' heat,
Shall not behold her face at ample view;
But, like a cloistress, she will veiled walk
And water once a day her chamber round
With eye-offending brine: all this to season
A brother's dead love, which she would keep fresh
And lasting in her sad remembrance.
*Duke.* O, she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her; when liver, brain and heart,
These sovereign thrones, are all supplied, and fill'd
Her sweet perfections with one self king!
Away before me to sweet beds of flowers:
Love-thoughts lie rich when canopied with bowers. [*Exeunt.*

## Scene II. *The sea-coast.*

*Enter* Viola, *a* Captain, *and* Sailors.

*Vio.* What country, friends, is this?
*Cap.* This is Illyria, lady.
*Vio.* And what should I do in Illyria?
My brother he is in Elysium.
Perchance he is not drown'd: what think you, sailors?
*Cap.* It is perchance that you yourself were sav'd.
*Vio.* O my poor brother! and so perchance may he be.
*Cap.* True, madam: and, to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number saved with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself,
Courage and hope both teaching him the practice,
To a strong mast that liv'd upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.
*Vio.* For saying so, there 's gold:
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?

[35] *the rich golden shaft* = Cupid's "best arrow" (*Midsummer Night's Dream*, Act I. Sc. 1, line 170), fabled to be all of gold.
[10] *saved.* The preservation of the full participial form in the folio throws the accent properly on "with."
[15] *like Arion:* who, about to be murdered by sailors for his money, asked and got leave to sing one song, and then, throwing himself overboard, was borne to land on the back of a dolphin that had come to listen.

*Cap.* Ay, madam, well; for I was bred and born
Not three hours' travel from this very place.
*Vio.* Who governs here?
*Cap.* A noble duke, in nature as in name.
*Vio.* What is his name?
*Cap.* Orsino.
*Vio.* Orsino! I have heard my father name him:
He was a bachelor then.
*Cap.* And so is now, or was so very late;
For but a month ago I went from hence,
And then 't was fresh in murmur, — as, you know,
What great ones do the less will prattle of, —
That he did seek the love of fair Olivia.
*Vio.* What 's she?
*Cap.* A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother,
Who shortly also died: for whose dear love,
They say, she hath abjur'd the company
And sight of men.
*Vio.* O that I serv'd that lady
And might not be delivered to the world,
Till I had made mine own occasion mellow
What my estate is!
*Cap.* That were hard to compass;
Because she will admit no kind of suit,
No, not the Duke's.
*Vio.* There is a fair behaviour in thee, captain;
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee, and I 'll pay thee bounteously,
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I 'll serve this duke:
Thou shalt present me as an eunuch to him:
It may be worth thy pains; for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap to time I will commit;
Only shape thou thy silence to my wit.
*Cap.* Be you his eunuch, and your mute I 'll be:
When my tongue blabs, then let mine eyes not see.
*Vio.* I thank thee: lead me on. [*Exeunt.*

[56] *eunuch:* a loose use of the word. Viola was presented as a page, or, notwithstanding Olivia's vow, there would have been no story.

### Scene III. Olivia's *house.*

*Enter* Sir Toby Belch *and* Maria.

*Sir To.* What a plague means my niece, to take the death of her brother thus? I am sure care 's an enemy to life.

*Mar.* By my troth, Sir Toby, you must come in earlier o' nights: your cousin, my lady, takes great exceptions to your ill hours.

*Sir To.* Why, let her except, before excepted.

*Mar.* Ay, but you must confine yourself within the modest limits of order.

*Sir To.* Confine! I 'll confine myself no finer than I am: these clothes are good enough to drink in; and so be these boots too: an they be not, let them hang themselves in their own straps.

*Mar.* That quaffing and drinking will undo you: I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.

*Sir To.* Who, Sir Andrew Aguecheek?

*Mar.* Ay, he.

*Sir To.* He 's as tall a man as any 's in Illyria.

*Mar.* What 's that to the purpose?

*Sir To.* Why, he has three thousand ducats a year.

*Mar.* Ay, but he 'll have but a year in all these ducats: he 's a very fool and a prodigal.

*Sir To.* Fie, that you 'll say so! he plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

*Mar.* He hath indeed, almost natural: for besides that he 's a fool, he 's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 't is thought among the prudent he would quickly have the gift of a grave.

*Sir To.* By this hand, they are scoundrels and substractors that say so of him. Who are they?

*Mar.* They that add, moreover, he 's drunk nightly in your company.

*Sir To.* With drinking healths to my niece: I 'll drink to her as long as there is a passage in my throat and drink in Illyria: he 's a coward and a coystril that will not drink to my niece till his brains turn o' th' toe like a parish-top. What,

---

6 *except, before excepted:* a whimsical and grotesque use of a law phrase: not intended to have any special meaning.

18 *tall* = able

23 *viol-de-gamboys* = *viol-da-gamba* (Ital.), a viol held between the legs, like the violoncello.

36 *coystril.* The base hangers-on of military men and armies were called coystrils.

37 *parish-top.* In S.'s day it was a common custom to have a large whipping-top for parish use.

wench! Castiliano vulgo! for here comes Sir Andrew Ague-face.

*Enter* Sir Andrew Aguecheek.

*Sir And.* Sir Toby Belch! how now, Sir Toby Belch!

*Sir To.* Sweet Sir Andrew!

*Sir And.* Bless you, fair shrew.

*Mar.* And you too, sir.

*Sir To.* Accost, Sir Andrew, accost.

*Sir And.* What 's that?

*Sir To.* My niece's chambermaid.

*Sir And.* Good Mistress Accost, I desire better acquaintance.

*Mar.* My name is Mary, sir.

*Sir And.* Good Mistress Mary Accost, —

*Sir To.* You mistake, knight: "accost" is front her, board her, woo her, assail her.

*Sir And.* By my troth, I would not undertake her in this company. Is that the meaning of "accost"?

*Mar.* Fare you well, gentlemen.

*Sir To.* An thou let part so, Sir Andrew, would thou mightst never draw sword again.

*Sir And.* An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?

*Mar.* Sir, I have not you by the hand.

*Sir And.* Marry, but you shall have; and here 's my hand.

*Mar.* Now, sir, "thought is free:" I pray you, bring your hand to the butt'ry-bar and let it drink.

*Sir And.* Wherefore, sweet-heart? what 's your metaphor?

*Mar.* It 's dry, sir.

*Sir And.* Why, I think so: I am not such an ass but I can keep my hand dry. But what 's your jest?

*Mar.* A dry jest, sir.

*Sir And.* Are you full of them?

*Mar.* Ay, sir, I have them at my fingers' ends: marry, now I let go your hand, I am barren. [*Exit.*

*Sir To.* O knight, thou lack'st a cup of canary: when did I see thee so put down?

*Sir And.* Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more wit than a Christian or an ordinary man has: but I am a great eater of beef, and I believe that does harm to my wit.

*Sir To.* No question.

*Sir And.* An I thought that, I 'ld forswear it. I 'll ride home to-morrow, Sir Toby.

38 *Castiliano vulgo.* Probably Sir Toby's Italian for *Castiliano volto* = (put on) a Spanish face: that is, a sober face.

44 *Accost:* an heraldic term, meaning side by side.

63 *butt'ry bar.* The buttery was (and is) the room in great houses, where meat and d[illegible]

*Sir To. Pourquoi*, my dear knight?

*Sir And.* What is *pourquoi?* do or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing and bear-baiting: O, had I but followed the arts!

*Sir To.* Then hadst thou had an excellent head of hair.

*Sir And.* Why, would that have mended my hair?

*Sir To.* Past question; for thou seest it will not curl by nature.

*Sir And.* But it becomes me well enough, does 't not?

*Sir To.* Excellent; it hangs like flax on a distaff; and I hope to see a housewife take thee between her legs and spin it off.

*Sir And.* Faith, I 'll home to-morrow, Sir Toby: your niece will not be seen; or if she be, it 's four to one she 'll none of me: the count himself here hard by woos her.

*Sir To.* She 'll none o' th' count: she 'll not match above her degree, neither in estate, years, nor wit; I have heard her swear 't. Tut, there 's life in 't, man.

*Sir And.* I 'll stay a month longer. I am a fellow o' th' strangest mind i' th' world; I delight in masques and revels sometimes altogether.

*Sir To.* Art thou good at these kickshawses, knight?

*Sir And.* As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

*Sir To.* What is thy excellence in a galliard, knight?

*Sir And.* Faith, I can cut a caper.

*Sir To.* And I can cut the mutton to 't.

*Sir And.* And I think I have the back-trick simply as strong as any man in Illyria.

*Sir To.* Wherefore are these things hid? wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard and come home in a coranto? My very walk should be a jig; I would not so much as make water but in a sink-a-pace. What dost thou mean? Is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was form'd under the star of a galliard.

*Sir And.* Ay, 't is strong, and it does indifferent well in a flame-colour'd stock. Shall we set about some revels?

*Sir To.* What shall we do else? were we not born under Taurus?

81 *Pourquoi* = why. (Fr.)

83 *tongues — curl by nature.* It should be remembered that in some parts of England *tongue* and *tong* are pronounced alike.

91 *housewife:* here = hussy

106 *galliard:* a lively French dance.

113 *Mall:* generic; meaning only, young lady.

115 *sink-a-pace:* an English form, with a pun involved, of *cinque pace*, a French dance.

*Sir And.* Taurus! That 's sides and heart.

*Sir To.* No, sir; it is legs and thighs. Let me see thee caper: ha! higher: ha, ha! excellent! [*Exeunt.*

## SCENE IV. *The* DUKE'S *palace.*

*Enter* VALENTINE, *and* VIOLA *in man's attire.*

*Val.* If the Duke continue these favours towards you, Cesario, you are like to be much advanc'd: he hath known you but three days, and already you are no stranger.

*Vio.* You either fear his humour or my negligence, that you call in question the continuance of his love: is he inconstant, sir, in his favours?

*Val.* No, believe me.

*Vio.* I thank you. Here comes the count.

*Enter* DUKE, CURIO, *and* Attendants.

*Duke.* Who saw Cesario, ho?

*Vio.* On your attendance, my lord; here.

*Duke.* [*To Attend.*] Stand you a while aloof. — Cesario,
Thou know'st no less but all; I have unclasp'd
To thee the book even of my secret soul:
Therefore, good youth, address thy gait unto her;
Be not denied access; stand at her doors,
And tell them, there thy fixed foot shall grow
Till thou have audience.

*Vio.* Sure, my noble lord,
If she be so abandon'd to her sorrow
As it is spoke, she never will admit me.

*Duke.* Be clamorous and leap all civil bounds
Rather than make unprofited return.

*Vio.* Say I do speak with her, my lord, what then?

*Duke.* O, then unfold the passion of my love,
Surprise her with discourse of my dear faith:
It shall become thee well to act my woes;
She will attend it better in thy youth
Than in a nuncio's of more grave aspect.

*Vio.* I think not so, my lord.

*Duke.* Dear lad, believe it;
For they shall yet belie thy happy years,
That say thou art a man: Diana's lip
Is not more smooth and rubious; thy small pipe
Is as the maiden's organ, shrill in sound,
And all is semblative a woman's part.
I know thy constellation is right apt

123 *Taurus! That 's sides*, etc. The knight refers to the astrological notion that certain organs of the body were ruled by certain constellations; for a figure illustrative of which, see any Old Farmers' Almanac.

For this affair. Some four or five attend him;
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord,
To call his fortunes thine.
*Vio.* I 'll do my best
To woo your lady: [*Aside*] yet, a barful strife!
Whoe'er I woo, myself would be his wife. [*Exeunt.*

## Scene V. Olivia's *house.*

*Enter* Maria *and* Clown.

*Mar.* Nay, either tell me where thou hast been, or I will not open my lips so wide as a bristle may enter in way of thy excuse: my lady will hang thee for thy absence.

*Clo.* Let her hang me: he that is well hang'd in this world needs to fear no colours.

*Mar.* Make that good.

*Clo.* He shall see none to fear.

*Mar.* A good lenten answer: I can tell thee where that saying was born, of "I fear no colours."

*Clo.* Where, good Mistress Mary?

*Mar.* In the wars; and that may you be bold to say in your foolery.

*Clo.* Well, God give them wisdom that have it; and those that are fools, let them use their talents.

*Mar.* Yet you will be hang'd for being so long absent; or, to be turn'd away, is not that as good as a hanging to you?

*Clo.* Many a good hanging prevents a bad marriage; and, for turning away, let summer bear it out.

*Mar.* You are resolute, then?

*Clo.* Not so, neither; but I am resolv'd on two points.

*Mar.* That if one break, the other will hold; or, if both break, your gaskins fall.

*Clo.* Apt, in good faith; very apt. Well, go thy way; if Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria.

*Mar.* Peace, you rogue, no more o' that. Here comes my lady: make your excuse wisely, you were best. [*Exit.*

*Clo.* Wit, an 't be thy will, put me into good fooling! Those wits, that think they have thee, do very oft prove fools; and I, that am sure I lack thee, may pass for a wise man: for what says Quinapalus? "Better a witty fool than a foolish wit."

5 *fear no colours:* that is, probably, no enemy; the phrase being of martial origin.
18 *let summer*, etc.: he could make his way, if he were turned off in summer.
21 *if one break*, etc. Maria quibbles: the strings that tied the gaskins, or loose breeches, to the doublet were called points.
31 *Quinapalus.* Who this sage was, is known only to Feste.

*Enter* Lady OLIVIA *with* MALVOLIO.

God bless thee, lady!

*Oli.* Take the Fool away.

*Clo.* Do you not hear, fellows? Take away the lady.

*Oli.* Go to, y' are a dry Fool; I 'll no more of you: besides, you grow dishonest.

*Clo.* Two faults, madonna, that drink and good counsel will amend: for give the dry fool drink, then is the fool not dry: bid the dishonest man mend himself; if he mend, he is no longer dishonest; if he cannot, let the botcher mend him. Any thing that 's mended is but patch'd: virtue that transgresses is but patch'd with sin; and sin that amends is but patch'd with virtue. If that this simple syllogism will serve, so; if it will not, what remedy? As there is no true cuckold but calamity, so beauty 's a flower. The lady bade take away the fool; therefore, I say again, take her away.

*Oli.* Sir, I bade them take away you.

*Clo.* Misprision in the highest degree! Lady, *cucullus non facit monachum;* that 's as much to say as I wear not motley in my brain. Good madonna, give me leave to prove you a fool.

*Oli.* Can you do it? 51

*Clo.* Dexteriously, good madonna.

*Oli.* Make your proof.

*Clo.* I must catechise you for it, madonna: good my mouse of virtue, answer me.

*Oli.* Well, sir, for want of other idleness, I 'll bide your proof.

*Clo.* Good madonna, why mourn'st thou?

*Oli.* Good Fool, for my brother's death.

*Clo.* I think his soul is in hell, madonna. 60

*Oli.* I know his soul is in heaven, Fool.

*Clo.* The more fool, madonna, to mourn for your brother's soul being in heaven. Take away the fool, gentlemen.

*Oli.* What think you of this Fool, Malvolio? doth he not mend?

*Mal.* Yes, and shall do till the pangs of death shake him: infirmity, that decays the wise, doth ever make the better fool.

*Clo.* God send you, sir, a speedy infirmity, for the better increasing your folly! Sir Toby will be sworn that I am no fox; but he will not pass his word for two pence that you are no fool.

*Oli.* How say you to that, Malvolio? 71

*Mal.* I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary Fool

[48] *Misprision* = misapprehension. *cucullus non facit monachum.* The cowl does not make the monk. (Lat.)

[49] *as I wear not* = that I wear not.

that has no more brain than a stone. Look you now, he 's out of his guard already; unless you laugh and minister occasion to him, he is gagg'd. I protest, I take these wise men, that crow so at these set kind of Fools, no better than the Fools' zanies.

*Oli.* O, you are sick of self-love, Malvolio, and taste with a distemper'd appetite. To be generous, guiltless and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets: there is no slander in an allow'd fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

*Clo.* Now Mercury endue thee with leasing, for thou speak-est well of fools!

*Re-enter* Maria.

*Mar.* Madam, there is at the gate a young gentleman much desires to speak with you.

*Oli.* From the Count Orsino, is it?

*Mar.* I know not, madam: 't is a fair young man, and well attended.

*Oli.* Who of my people hold him in delay?

*Mar.* Sir Toby, madam, your kinsman.

*Oli.* Fetch him off, I pray you; he speaks nothing but mad-man: fie on him! [*Exit Maria.*] Go you, Malvolio: if it be a suit from the count, I am sick, or not at home; what you will, to dismiss it. [*Exit Malvolio.*] Now you see, sir, how your fooling grows old, and people dislike it.

*Clo.* Thou hast spoke for us, madonna, as if thy eldest son should be a fool; whose skull Jove cram with brains! for, — here he comes, — one of thy kin has a most weak pia mater.

*Enter* Sir Toby.

*Oli.* By mine honour, half drunk. What is he at the gate, cousin?

*Sir To.* A gentleman.

*Oli.* A gentleman! what gentleman?

*Sir To.* 'T is a gentleman here — a plague o' these pickle-herring! How now, sot!

*Clo.* Good Sir Toby!

*Oli.* Cousin, cousin, how have you come so early by this lethargy?

*Sir To.* Lechery! I defy lechery. There 's one at the gate.

*Oli.* Ay, marry, what is he?

*Sir To.* Let him be the Devil, an he will, I care not: give me faith, say I. Well, it 's all one. [*Exit.*

*Oli.* What 's a drunken man like, Fool?

[77] *Fools' zanies* = a sort of secondary or supplemental fools, that were the fools' butts, and subjects of practical jokes. The circus ring shows a survival of them.

[84] *leasing* = lying; that she might stop at nothing.

*Clo.* Like a drown'd man, a fool and a mad-man: one draught above heat makes him a fool; the second mads him; and a third drowns him.

*Oli.* Go thou and seek the crowner, and let him sit o' my coz; for he 's in the third degree of drink, he 's drown'd: go, look after him.

*Clo.* He is but mad yet, madonna; and the fool shall look to the madman. [*Exit.*

*Re-enter* MALVOLIO.

*Mal.* Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? he 's fortified against any denial.

*Oli.* Tell him he shall not speak with me.

*Mal.* Has been told so; and he says, he 'll stand at your door like a sheriff's post, and be the supporter to a bench, but he 'll speak with you.

*Oli.* What kind o' man is he?

*Mal.* Why, of mankind.

*Oli.* What manner of man?

*Mal.* Of very ill manner; he 'll speak with you, will you or no.

*Oli.* Of what personage and years is he?

*Mal.* Not yet old enough for a man, nor young enough for a boy; as a squash is before 't is a peascod, or a codling when 't is almost an apple: 't is with him in standing water, between boy and man. He is very well-favour'd and he speaks very shrewishly; one would think his mother's milk were scarce out of him.

*Oli.* Let him approach: call in my gentlewoman.

*Mal.* Gentlewoman, my lady calls. [*Exit.*

*Re-enter* MARIA.

*Oli.* Give me my veil: come, throw it o'er my face.
We 'll once more hear Orsino's embassy.

*Enter* VIOLA.

*Vio.* The honourable lady of the house, which is she?

*Oli.* Speak to me; I shall answer for her. Your will?

*Vio.* Most radiant, exquisite and unmatchable beauty, — I pray you, tell me if this be the lady of the house, for I never saw her: I would be loath to cast away my speech, for besides that it is excellently well penn'd, I have taken great pains to

131 *sheriff's post.* A pair of painted posts stood of old before a sheriff's door, as a sign of his dignity and a direction to his house.

140 *squash* = the immature peascod.

con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage.

*Oli.* Whence came you, sir?

*Vio.* I can say little more than I have studied, and that question 's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

*Oli.* Are you a comedian?

*Vio.* No, my profound heart: and yet, by the very fangs of malice I swear, I am not that I play. Are you the lady of the house?

*Oli.* If I do not usurp myself, I am.

*Vio.* Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission: I will on with my speech in your praise, and then show you the heart of my message.

*Oli.* Come to what is important in 't: I forgive you the praise.

*Vio.* Alas, I took great pains to study it, and 't is poetical.

*Oli.* It is the more like to be feigned: I pray you, keep it in. I heard you were saucy at my gates, and allow'd your approach rather to wonder at you than to hear you. If you be not mad, be gone; if you have reason, be brief: 't is not that time of moon with me to make one in so skipping a dialogue.

*Mar.* Will you hoist sail, sir? here lies your way.

*Vio.* No, good swabber; I am to hull here a little longer. Some mollification for your giant, sweet lady. Tell me your mind: I am a messenger.

*Oli.* Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

*Vio.* It alone concerns your ear. I bring no overture of war, no taxation of homage: I hold the olive in my hand; my words are as full of peace as matter.

*Oli.* Yet you began rudely. What are you? what would you?

*Vio.* The rudeness that hath appear'd in me have I learn'd from my entertainment. What I am, and what I would, are as secret as maidenhead; to your ears, divinity, to any other's profanation.

*Oli.* Give us the place alone: we will hear this divinity. [*Exit Maria.*] Now, sir, what is your text?

*Vio.* Most sweet lady, —

*Oli.* A comfortable doctrine, and much may be said of it. Where lies your text?

155 *comptible* = responsive, sensitive. *sinister* = left-handed, forbidding, unkind.
180 *hull* = lie still, but not at anchor.
186 *taxation* = exaction, censorious requirement.

*Vio.* In Orsino's bosom.

*Oli.* In his bosom! In what chapter of his bosom?

*Vio.* To answer by the method, in the first of his heart.

*Oli.* O, I have read it: it is heresy. Have you no more to say?

*Vio.* Good madam, let me see your face.

*Oli.* Have you any commission from your lord to negotiate with my face? You are now out of your text: but we will draw the curtain and show you the picture. Look you, sir, such a one I was this present: is 't not well done? [*Unveiling.*

*Vio.* Excellently done, if God did all.

*Oli.* 'T is in grain, sir; 't will endure wind and weather.

*Vio.* 'T is beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on:
Lady, you are the cruell'st she alive,
If you will lead these graces to the grave
And leave the world no copy.

*Oli.* O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty: it shall be inventoried, and every particle and utensil labell'd to my will: as, item, two lips, indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?

*Vio.* I see you what you are, you are too proud;
But, if you were the Devil, you are fair.
My lord and master loves you: O, such love
Could be but recompens'd, though you were crown'd
The nonpareil of beauty!

*Oli.* How does he love me?

*Vio.* With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

*Oli.* Your lord does know my mind; I cannot love him;
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulg'd, free, learn'd and valiant;
And in dimension and the shape of nature
A gracious person: but yet I cannot love him;
He might have took his answer long ago.

*Vio.* If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense;
I would not understand it.

*Oli.* Why, what would you?

*Vio.* Make me a willow cabin at your gate,

208 *this present* = but now.
232 *In voices well divulg'd* = in common speech well reported.

And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Halloo your name to the reverberate hills
And make the babbling gossip of the air
Cry out Olivia! O, you should not rest
Between the elements of air and earth,
But you should pity me!
*Oli.* You might do much.
What is your parentage?
*Vio.* Above my fortunes, yet my state is well:
I am a gentleman.
*Oli.* Get you to your lord;
I cannot love him: let him send no more;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.
*Vio.* I am no fee'd post, lady; keep your purse:
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love;
And let your fervour, like my master's, be
Placed in contempt! Farewell, fair cruelty. [*Exit.*
*Oli.* "What is your parentage?"
"Above my fortunes, yet my state is well:
I am a gentleman." I 'll be sworn thou art;
Thy tongue, thy face, thy limbs, actions and spirit,
Do give thee five-fold blazon. Not too fast: soft, soft!
Unless the master were the man. How now!
Even so quickly may one catch the plague?
Methinks I feel this youth's perfections
With an invisible and subtle stealth
To creep in at mine eyes. Well, let it be.
What ho, Malvolio!

*Re-enter* Malvolio.

*Mal.* Here, madam, at your service.
*Oli.* Run after that same peevish messenger,
The county's man: he left this ring behind him,
Would I or not: tell him I 'll none of it.
Desire him not to flatter with his lord,
Nor hold him up with hopes; I am not for him:
If that the youth will come this way to-morrow,
I 'll give him reasons for 't: hie thee, Malvolio.
*Mal.* Madam, I will. [*Exit.*
*Oli.* I do I know not what, and fear to find

[272] *peevish*: this word was used in a sense implying waywardness, and sauciness, without reproach.

Mine eye too great a flatterer for my mind.
Fate, show thy force: ourselves we do not owe;
What is decreed must be, and be this so. [*Exit.*

## ACT II.

### Scene I. *The sea-coast.*

*Enter* Antonio *and* Sebastian.

*Ant.* Will you stay no longer? nor will you not that I go with you?

*Seb.* By your patience, no. My stars shine darkly over me: the malignancy of my fate might perhaps distemper yours; therefore I shall crave of you your leave that I may bear my evils alone: it were a bad recompense for your love, to lay any of them on you.

*Ant.* Let me yet know of you whither you are bound.

*Seb.* No, sooth, sir: my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty, that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I called Roderigo. My father was that Sebastian of Messaline, whom I know you have heard of. He left behind him myself and a sister, both born in an hour: if the heavens had been pleas'd, would we had so ended! but you, sir, alter'd that; for some hour before you took me from the breach of the sea was my sister drown'd.

*Ant.* Alas the day! 20

*Seb.* A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful: but, though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her; she bore a mind that envy could not but call fair. She is drown'd already, sir, with salt water, though I seem to drown her remembrance again with more.

*Ant.* Pardon me, sir, your bad entertainment.

*Seb.* O good Antonio, forgive me your trouble.

*Ant.* If you will not murder me for my love, let me be your servant. 30

*Seb.* If you will not undo what you have done, that is, kill

283 *owe* = own, have under our own control.
9 *extravagancy* = aimless wandering, extra-vagancy.
14 *which I called Roderigo:* why does not appear. It would seem that there must be an allusion to some story or play of which we know nothing. Indeed, the whole of this scene has the air of one worked up out of another, particularly in the Captain's speeches, which contain matter superfluous and foreign to the interest of the play as we have it.
15 *Messaline.* No such place is known. Probably Mitylene.
28 *estimable wonder* = such very high esteem.

him whom you have recover'd, desire it not. Fare ye well at once: my bosom is full of kindness, and I am yet so near the manners of my mother, that upon the least occasion more mine eyes will tell tales of me. I am bound to the Count Orsino's court: farewell. [*Exit.*

*Ant.* The gentleness of all the gods go with thee!
I have many enemies in Orsino's court,
Else would I very shortly see thee there.
But, come what may, I do adore thee so,
That danger shall seem sport, and I will go. [*Exit.*

## Scene II. *A street.*

*Enter* Viola, Malvolio *following.*

*Mal.* Were not you ev'n now with the Countess Olivia?

*Vio.* Even now, sir; on a moderate pace I have since arriv'd but hither.

*Mal.* She returns this ring to you, sir: you might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him: and one thing more, that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.

*Vio.* She took the ring of me: I 'll none of it.

*Mal.* Come, sir, you peevishly threw it to her; and her will is, it should be so return'd: if it be worth stooping for, there it lies in your eye: if not, be it his that finds it. [*Exit.*

*Vio.* I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!
She made good view of me; indeed, so much,
That sure methought her eyes had lost her tongue,
For she did speak in starts distractedly.
She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
None of my lord's ring! why, he sent her none.
I am the man: if it be so, as 't is,
Poor lady, she were better love a dream.
Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false
In women's waxen hearts to set their forms!
Alas, our frailty is the cause, not we!
For such as we are made of, such we be.
How will this fadge? my master loves her dearly;
And I, poor monster, fond as much on him;
And she, mistaken, seems to dote on me.

[26] *proper-false* = handsome-faithless men.
[30] *fadge* = wag, go, work.

What will become of this! As I am man,
My state is desperate for my master's love;
As I am woman, — now alas the day! —
What thriftless sighs shall poor Olivia breathe!
O time! thou must untangle this, not I;
It is too hard a knot for me to untie! [*Exit.*

## Scene III. Olivia's *house.*

*Enter* Sir Toby *and* Sir Andrew.

*Sir To.* Approach, Sir Andrew: not to be abed after midnight is to be up betimes; and *diluculo surgere*, thou know'st —

*Sir And.* Nay, by my troth, I know not: but I know, to be up late is to be up late.

*Sir To.* A false conclusion: I hate it as an unfill'd can. To be up after midnight and to go to bed then, is early; so that to go to bed after midnight is to go to bed betimes. Does not our life consist of the four elements?

*Sir And.* Faith, so they say; but I think it rather consists of eating and drinking.

*Sir To.* Thou 'rt a scholar; let us therefore eat and drink. Marian, I say! a stoup of wine!

*Enter* Clown.

*Sir And.* Here comes the Fool, i' faith.

*Clo.* How now, my hearts! did you never see the picture of "we three"?

*Sir To.* Welcome, ass. Now let 's have a catch.

*Sir And.* By my troth, the Fool has an excellent breast. I had rather than forty shillings I had such a leg, and so sweet a breath to sing, as the Fool has. In sooth, thou wast in very gracious fooling last night, when thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus: 't was very good, i' faith. I sent thee sixpence for thy leman: hadst it?

*Clo.* I did impeticos thy gratillity; for Malvolio's nose is no whipstock: my lady has a white hand, and the Myrmidons are no bottle-ale houses.

*Sir And.* Excellent! why, this is the best fooling, when all is done. Now, a song.

*Sir To.* Come on; there is sixpence for you: let 's have a song.

*Sir And.* There 's a testril of me too: if one knight give a —

2 *diluculo surgere* = to rise early, *saluberrimum est* = is most healthful. From Lily's Latin Grammar.

14 *the picture of "we three:"* that is, two asses.

17 *breast* = voice, or in the cant of our day, organ. Feste's part was plainly written for a singing actor, and was contrived to display his special quality.

22 *leman* = sweetheart, mistress; pronounced *lem-an*.

30 *testril:* slang for sixpence. *if one knight give a.* Thus the folio; probably a few words are lost, such as, "a testril, I will give another."

*Clo.* Would you have a love-song, or a song of good life?
*Sir To.* A love-song, a love-song.
*Sir And.* Ay, ay: I care not for good life.

*Clo.* [*Sings.*] O mistress mine, where are you roaming?
O, stay and hear; your true love 's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

*Sir And.* Excellent good, i' faith.
*Sir To.* Good, good.

*Clo.* [*Sings.*] What is love? 'tis not hereafter;
Present mirth hath present laughter;
What 's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet-and-twenty,
Youth 's a stuff will not endure.

*Sir And.* A mellifluous voice, as I am true knight.
*Sir To.* A contagious breath.
*Sir And.* Very sweet and contagious, i' faith.
*Sir To.* To hear by the nose, it is dulcet in contagion. But shall we make the welkin dance indeed? shall we rouse the night-owl in a catch that will draw three souls out of one weaver? shall we do that?
*Sir And.* An you love me, let 's do 't: I am dog at a catch.
*Clo.* By 'r lady, sir, and some dogs will catch well.
*Sir And.* Most certain. Let our catch be, "Thou knave."
*Clo.* "Hold thy peace, thou knave," knight? I shall be constrained in 't to call thee knave, knight.
*Sir And.* 'T is not the first time I have constrained one to call me knave. Begin, Fool: it begins "Hold thy peace."
*Clo.* I shall never begin if I hold my peace.
*Sir And.* Good, i' faith. Come, begin. [*They sing the catch.*

*Enter* Maria.

*Mar.* What a caterwauling do you keep here! If my lady have not call'd up her steward Malvolio and bid him turn you out of doors, never trust me.
*Sir To.* My lady 's a Cataian, we are politicians, Malvolio 's a Peg-a-Ramsey, and "Three merry men be we." Am not I consanguineous? am I not of her blood? Tillyvally, lady! [*Sings.*] "There dwelt a man in Babylon, lady, lady!"

[34] *O mistress mine.* This charming song is not S.'s. Its writer is unknown. And it may be here remarked that the lines and snatches of verse throughout this scene, as in lines 57, 61, 68, 70, 75, etc., etc., are from old songs popular in S.'s day.
[53] *one weaver* = weavers were notably psalm-singers.
[59] *call thee knave.* By the repetitions of this old catch, each singer seems to call the other knave.
[67] *Cataian* = *Cathay-an* = native of Cathay, Chinese

*Clo.* Beshrew me, the knight 's in admirable fooling.

*Sir And.* Ay, he does well enough if he be dispos'd, and so do I too: he does it with a better grace, but I do it more natural.

*Sir To.* [*Sings.*] "O, the twelfth day of December,"—

*Mar.* For the love of God, peace!

*Enter* MALVOLIO.

*Mal.* My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?

*Sir To.* We did keep time, sir, in our catches. Sneck up!

*Mal.* Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she 's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the house; if not, an it would please you to take leave of her, she is very willing to bid you farewell.

*Sir To.* [*Singing always.*] "Farewell, dear heart, since I must needs be gone."

*Mar.* Nay, good Sir Toby.

*Clo.* [*Singing always.*] "His eyes do show his days are almost done."

*Mal.* Is 't even so?

*Sir To.* "But I will never die."

*Clo.* Sir Toby, there you lie.

*Mal.* This is much credit to you.

*Sir To.* "Shall I bid him go?"

*Clo.* "What an if you do?"

*Sir To.* "Shall I bid him go, and spare not?"

*Clo.* "O no, no, no, no, you dare not."

*Sir To.* Out o' time, sir: ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?

*Clo.* Yes, by Saint Anne, and ginger shall be hot i' th' mouth too.

*Sir To.* Thou 'rt i' th' right. Go, sir, rub your chain with crumbs. A stoup of wine, Maria!

*Mal.* Mistress Mary, if you priz'd my lady's favour at any thing more than contempt, you would not give means for this uncivil rule: she shall know of it, by this hand. [*Exit.*

*Mar.* Go shake your ears.

*Sir And.* 'T were as good a deed as to drink when a man 's

83 *Sneck up* = shut up. Sneck = latch, bar.
113 *shake your ears:* like an ass, of course.

a-hungry, to challenge him the field, and then to break promise with him and make a fool of him.

*Sir To.* Do 't, knight: I 'll write thee a challenge; or I 'll deliver thy indignation to him by word of mouth.

*Mar.* Sweet Sir Toby, be patient for to-night: since the youth of the count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him: if I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed: I know I can do it.

*Sir To.* Possess us, possess us; tell us something of him.

*Mar.* Marry, sir, sometimes he is a kind of puritan.

*Sir And.* O, if I thought that, I 'ld beat him like a dog!

*Sir To.* What, for being a puritan? thy exquisite reason, dear knight?

*Sir And.* I have no exquisite reason for 't, but I have reason good enough.

*Mar.* The devil a puritan that he is, or any thing constantly, but a time-pleaser; an affection'd ass, that cons state without book and utters it by great swarths: the best persuaded of himself, so cramm' d, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

*Sir To.* What wilt thou do?

*Mar.* I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands.

*Sir To.* Excellent! I smell a device.

*Sir And.* I have 't in my nose too.

*Sir To.* He shall think, by the letters that thou wilt drop, that they come from my niece, and that she 's in love with him.

*Mar.* My purpose is, indeed, a horse of that colour.

*Sir And.* And your horse now would make him an ass.

*Mar.* Ass, I doubt not.

*Sir And.* O, 't will be admirable!

*Mar.* Sport royal, I warrant you: I know my physic will work with him. I will plant you two, and let the Fool make a third, where he shall find the letter: observe his construction of it. For this night, to bed, and dream on the event. Farewell.

[*Exit.*

*Sir To.* Good night, Penthesilea.

*Sir And.* Before me, she 's a good wench.

157 *Penthesilea:* queen of the Amazons.

*Sir To.* She 's a beagle, true-bred, and one that adores me: what o' that?

*Sir And.* I was ador'd once too.

*Sir To.* Let 's to bed, knight. Thou hadst need send for more money.

*Sir And.* If I cannot recover your niece, I am a foul way out.

*Sir To.* Send for money, knight: if thou hast her not i' th' end, call me cut.

*Sir And.* If I do not, never trust me, take it how you will.

*Sir To.* Come, come, I 'll go burn some sack; 't is too late to go to bed now: come, knight; come, knight. [*Exeunt.*

## SCENE IV. *The* DUKE'S *palace.*

*Enter* DUKE, VIOLA, CURIO, *and others.*

*Duke.* Give me some music. Now, good-morrow, friends.
Now, good Cesario, but that piece of song,
That old and antique song we heard last night:
Methought it did relieve my passion much,
More than light airs and recollected terms
Of these most brisk and giddy-paced times:
Come, but one verse.

*Cur.* He is not here, so please your lordship, that should sing it.

*Duke.* Who was it?

*Cur.* Feste, the jester, my lord; a Fool that the Lady Olivia's father took much delight in. He is about the house.

*Duke.* Seek him out, and play the tune the while.

[*Exit Curio. Music plays.*

Come hither, boy: if ever thou shalt love,
In the sweet pangs of it remember me;
For such as I am all true lovers are,
Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is belov'd. How dost thou like this tune?

*Vio.* It gives a very echo to the seat
Where Love is thron'd.

*Duke.* Thou dost speak masterly:
My life upon 't, young though thou art, thine eye
Hath stay'd upon some favour that it loves:
Hath it not, boy?

*Vio.* A little, by your favour.

*Duke.* What kind of woman is 't?

*Vio.* Of your complexion.

166 *cut* = gelded, castrated: horse talk.
3 *antique* = quaint; accented on the first syllable; whence, *antic.*

*Duke.* She is not worth thee, then. What years, i' faith?
*Vio.* About your years, my lord.
*Duke.* Too old, by heaven: let still the woman take
An elder than herself: so wears she to him,
So sways she level in her husband's heart:
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,
Than women's are.
*Vio.* I think it well, my lord.
*Duke.* Then let thy love be younger than thyself,
Or thy affection cannot hold the bent;
For women are as roses, whose fair flower
Being once display'd, doth fall that very hour.
*Vio.* And so they are: alas, that they are so;
To die, even when they to perfection grow!

*Re-enter* Curio, *with* Clown.

*Duke.* O, fellow, come, the song we had last night.
Mark it, Cesario, it is old and plain;
The spinsters and the knitters in the sun
And the free maids that weave their thread with bones
Do use to chant it: it is silly sooth,
And dallies with the innocence of love,
Like the old age.
*Clo.* Are you ready, sir?
*Duke.* Ay; prithee, sing. [*Music.*

Song.

*Clo.* Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

*Duke.* There 's for thy pains.
*Clo.* No pains, sir; I take pleasure in singing, sir.
*Duke.* I 'll pay thy pleasure then.
*Clo.* Truly, sir, and pleasure will be paid, one time or another.
*Duke.* Give me now leave to leave thee.

*Clo.* Now, the melancholy god protect thee; and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal. I would have men of such constancy put to sea, that their business might be every thing and their intent every where; for that 's it that always makes a good voyage of nothing. Farewell. [*Exit.*

*Duke.* Let all the rest give place. [*Curio and Attendants retire.*
Once more, Cesario,
Get thee to yond same sovereign cruelty:
Tell her, my love, more noble than the world,
Prizes not quantity of dirty lands;
The parts that Fortune hath bestow'd upon her,
Tell her, I hold as giddily as Fortune;
But 't is that miracle and queen of gems
That nature pranks her in attracts my soul.

*Vio.* But if she cannot love you, sir?

*Duke.* I cannot be so answer'd.

*Vio.* Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not then be answer'd?

*Duke.* There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big, to hold so much; they lack retention.
Alas, their love may be call'd appetite,
No motion of the liver, but the palate,
That suffer surfeit, cloyment and revolt;
But mine is all as hungry as the sea,
And can digest as much: make no compare
Between that love a woman can bear me
And that I owe Olivia.

*Vio.* Ay, but I know —

*Duke.* What dost thou know?

*Vio.* Too well what love women to men may owe:
In faith, they are as true of heart as we.
My father had a daughter lov'd a man,
As it might be, perhaps, were I a woman,
I should your lordship.

*Duke.* And what 's her history?

*Vio.* A blank, my lord. She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek: she pin'd in thought,
And with a green and yellow melancholy
She sat, like Patience on a monument,

Smiling at grief. Was not this love indeed?
We men may say more, swear more: but indeed
Our shows are more than will; for still we prove
Much in our vows, but little in our love.

*Duke.* But died thy sister of her love, my boy?

*Vio.* I am all the daughters of my father's house,
And all the brothers too: and yet I know not.
Sir, shall I to this lady?

*Duke.* Ay, that 's the theme.
To her in haste; give her this jewel; say,
My love can give no place, bide no denay. [*Exeunt.*

## Scene V. Olivia's *garden.*

*Enter* Sir Toby, Sir Andrew, *and* Fabian.

*Sir To.* Come thy ways, Signior Fabian.

*Fab.* Nay, I 'll come: if I lose a scruple of this sport, let me be boil'd to death with melancholy.

*Sir To.* Wouldst thou not be glad to have the niggardly rascally sheep-biter come by some notable shame?

*Fab.* I would exult, man: you know, he brought me out o' favour with my lady about a bear-baiting here.

*Sir To.* To anger him we 'll have the bear again; and we will fool him black and blue: shall we not, Sir Andrew?

*Sir And.* An we do not, it is pity of our lives.

*Sir To.* Here comes the little villain.

*Enter* Maria.

How now, my metal of India!

*Mar.* Get ye all three into the box-tree: Malvolio's coming down this walk: he has been yonder i' the sun practising behaviour to his own shadow this half hour: observe him, for the love of mockery; for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! Lie thou there [*throws down a letter*]; for here comes the trout that must be caught with tickling. [*Exit.*

*Enter* Malvolio.

*Mal.* 'T is but fortune; all is fortune. Maria once told me she did affect me: and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on 't?

*Sir To.* Here 's an overweening rogue!

*Fab.* O, peace! Contemplation makes a rare turkey-cock of him: how he jets under his advanc'd plumes!

114 *Smiling at grief:* it was Viola (as her supposed sister), not Patience, who smiled at grief.
5 *sheep-biter* = cur, mutton-eater.
12 *metal of India* = golden girl.
27 *jets* = struts. *advanc'd* = lifted, elevated.

*Sir And.* 'Slight, I could so beat the rogue!

*Sir To.* Peace, I say.

*Mal.* To be Count Malvolio!

*Sir To.* Ah, rogue!

*Sir And.* Pistol him, pistol him.

*Sir To.* Peace, peace!

*Mal.* There is example for 't; the lady of the Strachy married the yeoman of the wardrobe.

*Sir And.* Fie on him, Jezebel!

*Fab.* O, peace! now he 's deeply in: look how imagination blows him.

*Mal.* Having been three months married to her, sitting in my state, —

*Sir To.* O, for a stone-bow, to hit him in the eye!

*Mal.* Calling my officers about me, in my branch'd velvet gown; having come from a day-bed, where I have left Olivia sleeping, —

*Sir To.* Fire and brimstone!

*Fab.* O, peace, peace!

*Mal.* And then to have the humour of state; and after a demure travel of regard, telling them I know my place as I would they should do theirs, to ask for my kinsman Toby, —

*Sir To.* Bolts and shackles!

*Fab.* O peace, peace, peace! now, now.

*Mal.* Seven of my people, with an obedient start, make out for him: I frown the while; and perchance wind up my watch, or play with my — some rich jewel. Toby approaches; courtesies there to me, —

*Sir To.* Shall this fellow live?

*Fab.* Though our silence be drawn from us with cords, yet peace.

*Mal.* I extend my hand to him thus, quenching my familiar smile with an austere regard of control, —

*Sir To.* And does not Toby take you a blow o' the lips then?

*Mal.* Saying, Cousin Toby, my fortunes having cast me on your niece, give me this prerogative of speech, —

*Sir To.* What, what?

*Mal.* You must amend your drunkenness.

*Sir To.* Out, scab!

*Fab.* Nay, patience, or we break the sinews of our plot.

*Mal.* Besides, you waste the treasure of your time with a foolish knight, —

*Sir And.* That 's me, I warrant you.

*Mal.* One Sir Andrew, —

34 *lady of the Strachy:* who she was is unknown.
41 *stone-bow.* Some cross-bows shot stones.
54 *courtesies* = salutes me with deferential courtesy.

*Sir And.* I knew 't was I; for many do call me fool.

*Mal.* What employment have we here? [*Taking up the letter.*

*Fab.* Now is the woodcock near the gin.

*Sir To.* O, peace! and the spirit of humours intimate reading aloud to him!

*Mal.* By my life, this is my lady's hand: these be her very C's, her U's and her T's; and thus makes she her great P's. It is, in contempt of question, her hand.

*Sir And.* Her C's, her U's and her T's: why that?

*Mal.* [*Reads.*] "To the unknown beloved, this, and my good wishes:" — her very phrases! By your leave, wax. Soft! and the impressure her Lucrece, with which she uses to seal: 't is my lady. To whom should this be?

*Fab.* This wins him, liver and all.

*Mal.* [*Reads.*]

Jove knows I love:
But who?
Lips, do not move;
No man must know.

"No man must know." What follows? the numbers altered! "No man must know:" if this should be thee, Malvolio?

*Sir To.* Marry, hang thee, brock!

*Mal.* [*Reads.*]

I may command where I adore;
But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore:
M, O, A, I, doth sway my life.

*Fab.* A fustian riddle!

*Sir To.* Excellent wench, say I.

*Mal.* "M, O, A, I, doth sway my life." Nay, but first, let me see, let me see, let me see.

*Fab.* What dish o' poison has she dress'd him!

*Sir To.* And with what wing the staniel checks at it!

*Mal.* "I may command where I adore." Why, she may command me: I serve her; she is my lady. Why, this is evident to any formal capacity; there is no obstruction in this: and the end, — what should that alphabetical position portend? If I could make that resemble something in me, — Softly! M, O, A, I, —

*Sir To.* O, ay, make up that: he is now at a cold scent.

*Fab.* Sowter will cry upon 't for all this, though it be as rank as a fox.

*Mal.* M, — Malvolio; M, — why, that begins my name.

*Fab.* Did not I say he would work it out? the cur is excellent at faults.

92 *brock* = badger.
102 *staniel* = a kind of hawk. *checks* = snaps.
105 *formal* = well regulated, reasonable.
110 *Sowter*: a common name for a hound.

*Mal.* M, — but then there is no consonancy in the sequel; that suffers under probation: A should follow, but O does.

*Fab.* And O shall end, I hope.

*Sir To.* Ay, or I 'll cudgel him, and make him cry O!

*Mal.* And then I comes behind.

*Fab.* Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you.

*Mal.* M, O, A, I; this simulation is not as the former: and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose.

[*Reads.*] If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands; let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity: she thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wish'd to see thee ever cross-garter'd: I say, remember. Go to, thou art made, if thou desirest to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee,

THE FORTUNATE-UNHAPPY.

Daylight and champain discovers not more: this is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself, to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-garter'd; and in this she manifests herself to my love, and with a kind of injunction drives me to these habits of her liking. I thank my stars I am happy. I will be strange, stout, in yellow stockings, and cross-garter'd, even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript.

[*Reads.*] Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles become thee well; therefore in my presence still smile, dear my sweet, I prithee.

Jove, I thank thee: I will smile; I will do every thing that thou wilt have me. [*Exit.*

*Fab.* I will not give my part of this sport for a pension of thousands to be paid from the Sophy.

117 *And O* = and naught, nothing.

140 *point devise* = precisely.

144 *my leg being cross-garter'd.* As men's hose covered the leg and haunch to the waist, their garters were merely ornamental. In cross-gartering they were passed around the leg across each of her with an upward inclination, and were knotted just below the knee.

155 *Sophy* = Shah.

*Sir To.* I could marry this wench for this device.

*Sir And.* So could I too.

*Sir To.* And ask no other dowry with her but such another jest.

*Sir And.* Nor I neither.

*Fab.* Here comes my noble gull-catcher.

*Re-enter* Maria.

*Sir To.* Wilt thou set thy foot o' my neck?

*Sir And.* Or o' mine either?

*Sir To.* Shall I play my freedom at tray-trip, and become thy bond-slave?

*Sir And.* I' faith, or I either?

*Sir To.* Why, thou hast put him in such a dream, that when the image of it leaves him he must run mad.

*Mar.* Nay, but say true; does it work upon him?

*Sir To.* Like aqua-vitæ with a midwife.

*Mar.* If you will then see the fruits of the sport, mark his first approach before my lady: he will come to her in yellow stockings, and 't is a colour she abhors, and cross-garter'd, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt. If you will see it, follow me.

*Sir To.* To the gates of Tartar, thou most excellent devil of wit!

*Sir And.* I 'll make one too. [*Exeunt.*

## ACT III.

### Scene I. Olivia's *garden.*

*Enter* Viola, *and* Clown *with a tabor.*

*Vio.* Save thee, friend, and thy music: dost thou live by thy tabor?

*Clo.* No, sir, I live by the church.

*Vio.* Art thou a churchman?

*Clo.* No such matter, sir: I do live by the church; for I do live at my house, and my house doth stand by the church.

*Vio.* So thou mayst say, the king lives by a beggar, if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stand by the church.

*Clo.* You have said, sir. To see this age! A sentence is but a cheveril glove to a good wit: how quickly the wrong side may be turn'd outward!

178 *Tartar:* not Tartary, but Tartarus.
11 *cheveril* = kid.

*Vio.* Nay, that 's certain; they that dally nicely with words may quickly make them wanton.

*Clo.* I would, therefore, my sister had had no name, sir.

*Vio.* Why, man?

*Clo.* Why, sir, her name 's a word; and to dally with that word might make my sister wanton. But indeed words are very rascals since bonds disgrac'd them.

*Vio.* Thy reason, man? 20

*Clo.* Troth, sir, I can yield you none without words; and words are grown so false, I am loath to prove reason with them.

*Vio.* I warrant thou art a merry fellow and car'st for nothing.

*Clo.* Not so, sir, I do care for something; but in my conscience, sir, I do not care for you: if that be to care for nothing, sir, I would it would make you invisible.

*Vio.* Art not thou the Lady Olivia's Fool?

*Clo.* No, indeed, sir; the Lady Olivia has no folly: she will keep no fool, sir, till she be married; and fools are as like husbands as pilchards are to herrings; the husband 's the bigger: I am indeed not her fool, but her corrupter of words.

*Vio.* I saw thee late at the Count Orsino's.

*Clo.* Foolery, sir, does walk about the orb like the sun, it shines every where. I would be sorry, sir, but the fool should be as oft with your master as with my mistress: I think I saw your wisdom there.

*Vio.* Nay, an thou pass upon me, I 'll no more with thee. Hold, there 's expenses for thee. [*Gives money.*

*Clo.* Now Jove, in his next commodity of hair, send thee a beard!

*Vio.* By my troth, I 'll tell thee, I am almost sick for one; [*Aside*] though I would not have it grow on my chin. Is thy lady within? 41

*Clo.* Would not a pair of these have bred, sir?

*Vio.* Yes, being kept together and put to use.

*Clo.* I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.

*Vio.* I understand you, sir; 't is well begg'd. [*Gives again.*

*Clo.* The matter, I hope, is not great, sir, begging but a beggar: Cressida was a beggar. My lady is within, sir. I will construe to them whence you come; who you are and what you would are out of my welkin, I might say "element," but the word is over-worn. [*Exit.*

*Vio.* This fellow is wise enough to play the fool;

31 *pilchards:* fish very like the herring, but larger and fatter.
47 *Lord Pandarus*, etc. See *Troilus and Cressida.*
56 *the word is over-worn.* "Element" was much affected by fine speakers in S 's day

And to do that well craves a kind of wit:
He must observe their mood on whom he jests,
The quality of persons, and the time,
And, like the haggard, check at every feather
That comes before his eye. This is a practice
As full of labour as a wise man's art:
For folly that he wisely shows is fit;
But wise men's folly shown, quite taints their wit.

*Enter* Sir Toby *and* Sir Andrew.

*Sir To.* Save you, gentleman.

*Vio.* And you, sir.

*Sir And.* *Dieu vous garde, monsieur.*

*Vio.* *Et vous aussi; votre serviteur.*

*Sir And.* I hope, sir, you are; and I am yours.

*Sir To.* Will you encounter the house? my niece is desirous you should enter, if your trade be to her.

*Vio.* I am bound to your niece, sir; I mean, she is the list of my voyage.

*Sir To.* Taste your legs, sir; put them to motion.

*Vio.* My legs do better understand me, sir, than I understand what you mean by bidding me taste my legs.

*Sir To.* I mean, to go, sir, to enter.

*Vio.* I will answer you with gait and entrance. But we are prevented.

*Enter* Olivia *and* Maria.

Most excellent accomplish'd lady, the heavens rain odours on you!

*Sir And.* That youth 's a rare courtier: "Rain odours;" well.

*Vio.* My matter hath no voice, lady, but to your own most pregnant and vouchsafed ear.

*Sir And.* "Odours," "pregnant" and "vouchsafed:" I 'll get 'em all three all ready.

*Oli.* Let the garden door be shut, and leave me to my hearing. [*Exeunt Sir Toby, Sir Andrew, and Maria.*] Give me your hand, sir.

*Vio.* My duty, madam, and most humble service.

*Oli.* What is your name?

*Vio.* Cesario is your servant's name, fair princess.

*Oli.* My servant, sir! 'T was never merry world
Since lowly feigning was call'd compliment:
You 're servant to the Count Orsino, youth.

*Vio.* And he is yours, and his must needs be yours:
Your servant's servant is your servant, madam.

[66] *Dieu vous garde, monsieur* = God keep you, sir.
[67] *Et vous*, etc. = And you also; your servant. (Fr.)

*Oli.* For him, I think not on him: for his thoughts,
Would they were blanks, rather than fill'd with me!
*Vio.* Madam, I come to whet your gentle thoughts
On his behalf.
*Oli.* O, by your leave, I pray you,
I bade you never speak again of him:
But, would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.
*Vio.* Dear lady, —
*Oli.* Give me leave, beseech you. I did send,
After the last enchantment you did here,
A ring in chase of you: so did I abuse
Myself, my servant and, I fear me, you:
Under your hard construction must I sit,
To force that on you, in a shameful cunning,
Which you knew none of yours: what might you think?
Have you not set mine honour at the stake
And baited it with all the unmuzzled thoughts
That tyrannous heart can think? To one of your receiving
Enough is shown: a cypress, not a bosom,
Hideth my heart. So, let me hear you speak.
*Vio.* I pity you.
*Oli.* That 's a degree to love.
*Vio.* No, not a grize; for 't is a vulgar proof,
That very oft we pity enemies.
*Oli.* Why, then, methinks 't is time to smile again.
O world, how apt the poor are to be proud!
If one should be a prey, how much the better
To fall before the lion than the wolf! [*Clock strikes.*
The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you:
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man:
There lies your way, due west.
*Vio.* Then westward-ho! Grace and good disposition
Attend your ladyship!
You 'll nothing, madam, to my lord by me?
*Oli.* Stay:
I prithee, tell me what thou think'st of me.
*Vio.* That you do think you are — not what you are.
*Oli.* If I think so, I think the same of you.
*Vio.* Then think you right: I am not what I am.

116 *cypress* = a semi-transparent tissue.
119 *grize* = step.
135 *That you do think you are*, etc.. that is, You think you are a woman loving a man, etc.

*Oli.* I would you were as I would have you be!
*Vio.* Would it be better, madam, than I am?
I wish it might, for now I am your fool.
*Oli.* O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!
A murd'rous guilt shows not itself more soon
Than love that would seem hid: love's night is noon.
Cesario, by the roses of the spring,
By maidhood, honour, truth and every thing,
I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause,
For that I woo, thou therefore hast no cause;
But rather reason thus with reason fetter,
Love sought is good, but given unsought is better.
*Vio.* By innocence I swear, and by my youth,
I have one heart, one bosom and one truth,
And that no woman has; nor never none
Shall mistress be of it, save I alone.
And so adieu, good madam: never more
Will I my master's tears to you deplore.
*Oli.* Yet come again; for thou perhaps mayst move
That heart, which now abhors, to like his love. [*Exeunt.*

## Scene II. Olivia's *house.*

*Enter* Sir Toby, Sir Andrew, *and* Fabian.

*Sir And.* No, faith, I 'll not stay a jot longer.
*Sir To.* Thy reason, dear venom, give thy reason.
*Fab.* You must needs yield your reason, Sir Andrew.
*Sir And.* Marry, I saw your niece do more favours to the count's servingman than ever she bestow'd upon me; I saw 't i' th' orchard.
*Sir To.* Did she see thee the while, old boy? tell me that.
*Sir And.* As plain as I see you now.
*Fab.* This was a great argument of love in her toward you.
*Sir And.* 'Slight, will you make an ass o' me?
*Fab.* I will prove it legitimate, sir, upon the oaths of judgement and reason.
*Sir To.* And they have been grand-jurymen since before Noah was a sailor.
*Fab.* She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart, and brimstone in your liver. You should then have accosted her; and with some excellent jests, fire-new from the mint, you should have bang'd the youth into dumbness. This

was look'd for at your hand, and this was balk'd: the double gilt of this opportunity you let time wash off, and you are now sail'd into the north of my lady's opinion; where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt either of valour or policy.

*Sir And.* An 't be any way, it must be with valour; for policy I hate: I had as lief be a Brownist as a politician.

*Sir To.* Why, then, build me thy fortunes upon the basis of valour. Challenge me the count's youth to fight with him; hurt him in eleven places: my niece shall take note of it; and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valour.

*Fab.* There is no way but this, Sir Andrew.

*Sir And.* Will either of you bear me a challenge to him?

*Sir To.* Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent and full of invention: taunt him with the license of ink: if thou thou'st him some thrice, it shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down: go, about it. Let there be gall enough in thy ink, though thou write with a goose-pen, no matter: about it.

*Sir And.* Where shall I find you?

*Sir To.* We 'll call thee at the cubiculo: go. [*Exit Sir Andrew.*

*Fab.* This is a dear manakin to you, Sir Toby.

*Sir To.* I have been dear to him, lad, some two thousand strong, or so.

*Fab.* We shall have a rare letter from him: but you 'll not deliver 't?

*Sir To.* Never trust me, then; and by all means stir on the youth to an answer. I think oxen and wainropes cannot hale them together. For Andrew, if he were open'd, and you find so much blood in his liver as will clog the foot of a flea, I 'll eat the rest of th' anatomy.

*Fab.* And his opposite, the youth, bears in his visage no great presage of cruelty.

*Enter* Maria.

*Sir To.* Look, where the youngest wren of nine comes.

*Mar.* If you desire the spleen, and will laugh yourselves into stitches, follow me. Yond gull Malvolio is turned heathen,

26 *Brownist* = a sort of Puritan, follower of Robert Brown.

36 *thou'st him:* that is, address him as *thou* instead of *you;* an assertion of superiority on the part of the speaker.

38 *bed of Ware.* It was 10 feet 9 inches square. It remained at Ware in an inn until 1864, when it was sold by auction for 100 guineas.

43 *cubiculo:* lodging. Belch Latin for cubiculum.

44 *manakin* = little man, contemptuously.

56 *youngest wren of nine.* The wren lays nine eggs, and the last was supposed to produce the smallest bird. Maria was little.

a very renegado; for there is no Christian, that means to be saved by believing rightly, can ever believe such impossible passages of grossness. He 's in yellow stockings.

*Sir To.* And cross-garter'd?

*Mar.* Most villanously; like a pedant that keeps a school i' th' church. I have dogg'd him, like his murderer. He does obey every point of the letter that I dropp'd to betray him: he does smile his face into more lines than is in the new map with the augmentation of the Indies; you have not seen such a thing as 't is. I can hardly forbear hurling things at him. I know my lady will strike him: if she do, he 'll smile and take 't for a great favour.

*Sir To.* Come, bring us, bring us where he is. [*Exeunt.*

## Scene III. *A street.*

*Enter* Sebastian *and* Antonio.

*Seb.* I would not by my will have troubled you;
But, since you make your pleasure of your pains,
I will no further chide you.

*Ant.* I could not stay behind you: my desire,
More sharp than filed steel, did spur me forth;
And not all love to see you, though so much
As might have drawn one to a longer voyage,
But jealousy what might befall your travel,
Being skilless in these parts; which to a stranger,
Unguided and unfriended, often prove
Rough and unhospitable: my willing love,
The rather by these arguments of fear,
Set forth in your pursuit.

*Seb.* My kind Antonio,
I can no other answer make but thanks,
And thanks, and thanks; and ever oft good turns
Are shuffled off with such uncurrent pay:
But, were my worth as is my conscience firm,
You should find better dealing. What 's to do?
Shall we go see the reliques of this town?

*Ant.* To-morrow, sir: best first go see your lodging.

*Seb.* I am not weary, and 't is long to night:
I pray you, let us satisfy our eyes
With the memorials and the things of fame
That do renown this city.

*Ant.* Would you 'ld pardon me;
I do not without danger walk these streets:

[8] *jealousy* = suspicion.
[13] *your pursuit* = pursuit of you.

Once, in a sea-fight, 'gainst the count his galleys
I did some service; of such note indeed,
That were I ta'en here it would scarce be answer'd.
*Seb.* Belike you slew great number of his people.
*Ant.* The offence is not of such a bloody nature;
Albeit the quality of the time and quarrel
Might well have given us bloody argument.
It might have since been answer'd in repaying
What we took from them; which, for traffic's sake,
Most of our city did: only myself stood out;
For which, if I be lapsed in this place,
I shall pay dear.
*Seb.* Do not then walk too open.
*Ant.* It doth not fit me. Hold, sir, here 's my purse.
In the south suburbs, at the Elephant,
Is best to lodge: I will bespeak our diet,
Whiles you beguile the time and feed your knowledge
With viewing of the town: there shall you have me.
*Seb.* Why I your purse?
*Ant.* Haply your eye shall light upon some toy
You have desire to purchase; and your store,
I think, is not for idle markets, sir.
*Seb.* I 'll be your purse-bearer and leave you
For an hour.
*Ant.* To the Elephant.
*Seb.* I do remember. [*Exeunt.*

## Scene IV. Olivia's *garden.*

*Enter* Olivia *and* Maria.

*Oli.* I have sent after him: he says he 'll come;
How shall I feast him? what bestow of him?
For youth is bought more oft than begg'd or borrow'd.
I speak too loud.
Where is Malvolio? he is sad and civil,
And suits well for a servant with my fortunes:
Where is Malvolio?
*Mar.* He 's coming, madam; but in very strange manner.
He is, sure, possess'd, madam.
*Oli.* Why, what 's the matter? does he rave?
*Mar.* No, madam, he does nothing but smile: your ladyship were best to have some guard about you, if he come; for, sure, the man is tainted in 's wits.

[26] *the count his galleys* = the count's galleys: a form of the possessive common in S.'s time, but very rare with him; perhaps we should read *county's galleys.*

[36] *lapsed:* an amazing use of this word, probably to mean, be lost, be given up to aimless wandering.

*Oli.* Go call him hither. [*Exit Maria.*] I am as mad as he,
If sad and merry madness equal be.

*Re-enter* Maria, *with* Malvolio.

How now, Malvolio!

*Mal.* Sweet lady, ho, ho.

*Oli.* Smil'st thou?
I sent for thee upon a sad occasion.

*Mal.* Sad, lady? I could be sad: this does make some obstruction in the blood, this cross-gartering; but what of that? if it please the eye of one, it is with me as the very true sonnet is, "Please one, and please all."

*Oli.* Why, how dost thou, man? what is the matter with thee?

*Mal.* Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed: I think we do know the sweet Roman hand.

*Oli.* Wilt thou go to bed, Malvolio?

*Mal.* To bed! ay, sweet-heart, and I'll come to thee.

*Oli.* God comfort thee! Why dost thou smile so and kiss thy hand so oft?

*Mar.* How do you, Malvolio?

*Mal.* At your request! yes; nightingales answer daws.

*Mar.* Why appear you with this ridiculous boldness before my lady?

*Mal.* "Be not afraid of greatness:" 't was well writ.

*Oli.* What mean'st thou by that, Malvolio?

*Mal.* "Some are born great," —

*Oli.* Ha!

*Mal.* "Some achieve greatness," —

*Oli.* What say'st thou?

*Mal.* "And some have greatness thrust upon them."

*Oli.* Heaven restore thee!

*Mal.* "Remember who commended thy yellow stockings," —

*Oli.* My yellow stockings!

*Mal.* "And wish'd to see thee cross-garter'd."

*Oli.* Cross-garter'd!

*Mal.* "Go to, thou art made, if thou desir'st to be so;" —

*Oli.* Am I made?

*Mal.* "If not, let me see thee a servant still."

*Oli.* Why, this is very midsummer madness.

*Enter* Servant.

*Ser.* Madam, the young gentleman of the Count Orsino's is return'd: I could hardly entreat him back: he attends your ladyship's pleasure.

[46] *My yellow stockings!* It must be remembered that Olivia does not know that Malvolio is quoting from the letter, and that she supposes he is speaking directly to her.

*Oli.* I 'll come to him. [*Exit Servant.*] Good Maria, let this fellow be look'd to. Where 's my cousin Toby? Let some of my people have a special care of him: I would not have him miscarry for the half of my dowry. [*Exeunt Olivia and Maria.*

*Mal.* O, ho! do you come near me now? no worse man than Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. "Cast thy humble slough," says she; "be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity;" and consequently sets down the manner how; as, a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have lim'd her; but it is Jove's doing, and Jove make me thankful! And when she went away now, "Let this fellow be look'd to:" fellow! not Malvolio, nor after my degree, but fellow. Why, every thing adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance — What can be said? Nothing that can be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.

*Re-enter* MARIA, *with* SIR TOBY *and* FABIAN.

*Sir To.* Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, and Legion himself possess'd him, yet I 'll speak to him. 79

*Fab.* Here he is, here he is. How is 't with you, sir? how is 't with you, man?

*Mal.* Go off; I discard you: let me enjoy my private: go off.

*Mar.* Lo, how hollow the fiend speaks within him! did not I tell you? Sir Toby, my lady prays you to have a care of him.

*Mal.* Ah, ha! does she so?

*Sir To.* Go to, go to; peace, peace; we must deal gently with him: let me alone. How do you, Malvolio? how is 't with you? What, man! defy the Devil: consider, he 's an enemy to mankind. 90

*Mal.* Do you know what you say?

*Mar.* La you, an you speak ill of the Devil, how he takes it at heart! Pray God, he be not bewitch'd!

*Fab.* Carry his water to th' wise woman.

*Mar.* Marry, and it shall be done to-morrow morning, if I live. My lady would not lose him for more than I 'll say.

68 *lim'd her* = taken her as with bird lime.

69 *it is Jove's doing*, etc. The folio has "it is Ioues doing, and love make me thankefull." Probably "God" was originally written in both places; but possibly "Love" in both.

94 *carry his water.* This mode of diagnosis was in great vogue i[illegible] 'o Aav.

*Mal.* How now, mistress!

*Mar.* O Lord!

*Sir To.* Prithee, hold thy peace; this is not the way: do you not see you move him? let me alone with him.

*Fab.* No way but gentleness; gently, gently: the fiend is rough, and will not be roughly us'd.

*Sir To.* Why, how now, my bawcock! how dost thou, chuck?

*Mal.* Sir!

*Sir To.* Ay, Biddy, come with me. What, man! 't is not for gravity to play at cherry-pit with Satan: hang him, foul collier!

*Mar.* Get him to say his prayers, good Sir Toby, get him to pray.

*Mal.* My prayers, minx!

*Mar.* No, I warrant you, he will not hear of godliness.

*Mal.* Go, hang yourselves all! you are idle shallow things: I am not of your element: you shall know more hereafter. [*Exit.*

*Sir To.* Is 't possible?

*Fab.* If this were play'd upon a stage now, I could condemn it as an improbable fiction.

*Sir To.* His very genius hath taken the infection of the device, man.

*Mar.* Nay, pursue him now, lest the device take air and taint.

*Fab.* Why, we shall make him mad indeed.

*Mar.* The house will be the quieter.

*Sir To.* Come, we 'll have him in a dark room and bound. My niece is already in the belief that he 's mad: we may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him: at which time we will bring the device to the bar and crown thee for a finder of madmen. But see, but see.

*Enter* Sir Andrew.

*Fab.* More matter for a May morning.

*Sir And.* Here 's the challenge, read it: I warrant there 's vinegar and pepper in 't.

*Fab.* Is 't so saucy?

*Sir And.* Ay, is 't, I warrant him: do but read.

*Sir To.* Give me.

[*Reads.*] Youth, whatsoever thou art, thou art but a scurvy fellow.

*Fab.* Good, and valiant.

*Sir To.* [*Reads.*] Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for 't.

*Fab.* A good note; that keeps you from the blow of the law-

103 *bawcock* = my fine cock, *beau cocq* (Fr.); a term of encouragement.
117 *His very genius* = his inmost soul.

*Sir To.* [*Reads.*] Thou comest to the Lady Olivia, and in my sight she uses thee kindly: but thou liest in thy throat; that is not the matter I challenge thee for.

*Fab.* Very brief, and to exceeding good sense—less.

*Sir To.* [*Reads.*] I will waylay thee going home; where if it be thy chance to kill me,—

*Fab.* Good.

*Sir To.* [*Reads.*] Thou killest me like a rogue and a villain.

*Fab.* Still you keep o' the windy side of the law: good.

*Sir To.* [*Reads.*] Fare thee well; and God have mercy upon one of our souls! He may have mercy upon mine; but my hope is better, and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy,

ANDREW AGUECHEEK.

If this letter move him not, his legs cannot: I 'll give 't him.

*Mar.* You may have very fit occasion for 't: he is now in some commerce with my lady, and will by and by depart.

*Sir To.* Go, Sir Andrew; scout me for him at the corner of the orchard like a bum-baily: so soon as ever thou seest him, draw; and, as thou draw'st, swear horrible; for it comes to pass oft that a terrible oath, with a swaggering accent sharply twang'd off, gives manhood more approbation than ever proof itself would have earn'd him. Away! 161

*Sir And.* Nay, let me alone for swearing. [*Exit.*

*Sir To.* Now will not I deliver his letter: for the behaviour of the young gentleman gives him out to be of good capacity and breeding; his employment between his lord and my niece confirms no less: therefore this letter, being so excellently ignorant, will breed no terror in the youth: he will find it comes from a clodpole. But, sir, I will deliver his challenge by word of mouth; set upon Aguecheek a notable report of valour; and drive the gentleman, as I know his youth will aptly receive it, into a most hideous opinion of his rage, skill, fury and impetuosity. This will so fright them both that they will kill one another by the look, like cockatrices.

*Re-enter* OLIVIA, *with* VIOLA.

*Fab.* Here he comes with your niece: give them way till he take leave, and presently after him.

*Sir To.* I will meditate the while upon some horrid message for a challenge. [*Exeunt Sir Toby, Fabian, and Maria.*

*Oli.* I have said too much unto a heart of stone
And laid mine honour too unchary out:
There 's something in me that reproves my fault; 180
But such a headstrong potent fault it is,
That it but mocks reproof.

168 *swear horrible.* So the folio. Probably *horrible* is a phonetic spelling of *horribly.*
173 *cockatrice:* or basilisk, a fabled serpent-like monster.

*Vio.* With the same 'haviour that your passion bears
Goes on my master's grief.

*Oli.* Here, wear this jewel for me, 't is my picture;
Refuse it not; it hath no tongue to vex you;
And I beseech you come again to-morrow.
What shall you ask of me that I 'll deny,
That, honour sav'd, may upon asking give?

*Vio.* Nothing but this; your true love for my master.

*Oli.* How with mine honour may I give him that
Which I have given to you?

*Vio.* I will acquit you.

*Oli.* Well, come again to-morrow: fare thee well:
A fiend like thee might bear my soul to hell. [*Exit.*

*Re-enter* Sir Toby *and* Fabian.

*Sir To.* Gentleman, God save thee.

*Vio.* And you, sir.

*Sir To.* That defence thou hast, betake thee to 't: of what nature the wrongs are thou hast done him, I know not; but thy intercepter, full of despite, bloody as the hunter, attends thee at the orchard-end: dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful and deadly.

*Vio.* You mistake, sir; I am sure no man hath any quarrel to me: my remembrance is very free and clear from any image of offence done to any man.

*Sir To.* You 'll find it otherwise, I assure you: therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill and wrath can furnish man withal.

*Vio.* I pray you, sir, what is he?

*Sir To.* He is knight, dubb'd with unhack'd rapier and on carpet consideration; but he is a devil in private brawl: souls and bodies hath he divorc'd three; and his incensement at this moment is so implacable, that satisfaction can be none but by pangs of death and sepulchre. Hob, nob, is his word; give 't or take 't.

*Vio.* I will return again into the house and desire some conduct of the lady. I am no fighter. I have heard of some kind of men that put quarrels purposely on others, to taste their valour: belike this is a man of that quirk.

*Sir To.* Sir, no; his indignation derives itself out of a very competent injury: therefore, get you on and give him his desire. Back you shall not to the house, unless you undertake that with me which with as much safety you might answer him:

200 *dismount thy tuck* = draw thy sword. *yare* = nimble, ready.
214 *Hob, nob* = hab, nab = *habban, nabban* (A. S.) = have, not have, hit or miss, take or leave.
216 *some conduct* = some accompanying guard.

therefore, on, or strip your sword stark naked; for meddle you must, that 's certain, or forswear to wear iron about you.

*Vio.* This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is: it is something of my negligence, nothing of my purpose.

*Sir To.* I will do so. Signior Fabian, stay you by this gentleman till my return. [*Exit.*

*Vio.* Pray you, sir, do you know of this matter?

*Fab.* I know the knight is incens'd against you, even to a mortal arbitrement; but nothing of the circumstance more.

*Vio.* I beseech you, what manner of man is he?

*Fab.* Nothing of that wonderful promise, to read him by his form, as you are like to find him in the proof of his valour. He is, indeed, sir, the most skilful, bloody and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him if I can.

*Vio.* I shall be much bound to you for 't: I am one that had rather go with sir priest than sir knight: I care not who knows so much of my mettle. [*Exeunt.*

*Re-enter* Sir Toby, *with* Sir Andrew.

*Sir To.* Why, man, he 's a very devil; I have not seen such a firago. I had a pass with him, rapier, scabbard and all, and he gives me the stuck in with such a mortal motion, that it is inevitable; and on the answer, he pays you as surely as your feet hit the ground they step on. They say he has been fencer to the Sophy.

*Sir And.* Pox on 't, I 'll not meddle with him.

*Sir To.* Ay, but he will not now be pacified: Fabian can scarce hold him yonder.

*Sir And.* Plague on 't, an I thought he had been valiant and so cunning in fence, I 'ld have seen him damn'd ere I 'ld have challeng'd him. Let him let the matter slip, and I 'll give him my horse, grey Capilet.

*Sir To.* I 'll make the motion: stand here, make a good show on 't: this shall end without the perdition of souls. [*Aside.*] Marry, I 'll ride your horse as well as I ride you.

*Re-enter* Fabian *and* Viola.

[*To Fab.*] I have his horse to take up the quarrel: I have persuaded him the youth 's a devil.

*Fab.* He is as horribly conceited of him; and pants and looks pale, as if a bear were at his heels.

*Sir To.* [*To Vio.*] There 's no remedy, sir; he will fight with you for 's oath sake: marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw, for the supportance of his vow; he protests he will not hurt you.

*Vio.* [*Aside.*] Pray God defend me! A little thing would make me tell them how much I lack of a man.

*Fab.* Give ground, if you see him furious.

*Sir To.* Come, Sir Andrew, there 's no remedy; the gentleman will, for his honour's sake, have one bout with you; he cannot by the duello avoid it: but he has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on; to 't.

*Sir And.* Pray God, he keep his oath!

*Vio.* I do assure you, 't is against my will. [*They draw.*

*Enter* Antonio.

*Ant.* Put up your sword. If this young gentleman
Have done offence, I take the fault on me:
If you offend him, I for him defy you.

*Sir To.* You, sir! why, what are you?

*Ant.* One, sir, that for his love dares yet do more
Than you have heard him brag to you he will.

*Sir To.* Nay, if you be an undertaker, I am for you.

[*They draw.*

*Enter* Officers.

*Fab.* O good Sir Toby, hold! here come the officers.

*Sir To.* I 'll be with you anon.

*Vio.* Pray, sir, put your sword up, if you please.

*Sir And.* Marry, will I, sir; and, for that I promis'd you, I 'll be as good as my word: he will bear you easily and reins well.

*First Off.* This is the man; do thy office.

*Sec. Off.* Antonio, I arrest thee at the suit of Count Orsino.

*Ant.* You do mistake me, sir.

*First Off.* No, sir, no jot; I know your favour well,
Though now you have no sea-cap on your head.
Take him away: he knows I know him well.

*Ant.* I must obey. [*To Vio.*] This comes with seeking you:
But there 's no remedy; I shall answer it.
What will you do? Now my necessity
Makes me to ask you for my purse. It grieves me
Much more for what I cannot do for you
Than what befalls myself. You stand amaz'd;
But be of comfort.

*Sec. Off.* Come, sir, away.

*Ant.* I must entreat of you some of that money.

*Vio.* What money, sir?
For the fair kindness you have show'd me here,
And, part, being prompted by your present trouble,

273 *the duello* = the duelling code.

283 *undertaker.* This word was applied in S.'s time to those who undertook any sort of business for others: so our modern undertaker has his name from undertaking those offices which otherwise would be performed by the family and friends.

Out of my lean and low ability
I 'll lend you something: my having is not much;
I 'll make division of my present with you:
Hold, there 's half my coffer.
*Ant.* Will you deny me now?
Is 't possible that my deserts to you
Can lack persuasion? Do not tempt my misery,
Lest that it make me so unsound a man
As to upbraid you with those kindnesses
That I have done for you.
*Vio.* I know of none;
Nor know I you by voice or any feature:
I hate ingratitude more in a man
Than lying, vainness, babbling, drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.
*Ant.* O heavens themselves!
*Sec. Off.* Come, sir, I pray you, go.
*Ant.* Let me speak a little. This youth that you see here
I snatch'd one half out of the jaws of death,
Reliev'd him with such sanctity of love,
And to his image, which methought did promise
Most venerable worth, did I devotion.
*First Off.* What 's that to us? The time goes by: away!
*Ant.* But O how vile an idol proves this god!
Thou hast, Sebastian, done good feature shame.
In nature there 's no blemish but the mind;
None can be call'd deform'd but the unkind:
Virtue is beauty, but the beauteous evil
Are empty trunks o'erflourish'd by the Devil.
*First Off.* The man grows mad: away with him! Come, come, sir.
*Ant.* Lead me on. [*Exit with Officers.*
*Vio.* Methinks his words do from such passion fly,
That he believes himself: so do not I.
Prove true, imagination, O, prove true,
That I, dear brother, be now ta'en for you!
*Sir To.* Come hither, knight; come hither, Fabian: we 'll whisper o'er a couplet or two of most sage saws.
*Vio.* He named Sebastian: I my brother know
Yet living in my glass; even such and so
In favour was my brother, and he went
Still in this fashion, colour, ornament;
For him I imitate: O, if it prove,
Tempests are kind and salt waves fresh in love. [*Exit.*
*Sir To.* A very dishonest paltry boy, and more a coward

than a hare: his dishonesty appears in leaving his friend here in necessity and denying him; and for his cowardship, ask Fabian.

*Fab.* A coward, a most devout coward, religious in it.

*Sir And.* 'Slid, I 'll after him again and beat him.

*Sir To.* Do; cuff him soundly, but never draw thy sword.

*Sir And.* An I do not, — . [*Exit.*

*Fab.* Come, let 's see the event.

*Sir To.* I dare lay any money 't will be nothing yet. [*Exeunt.*

## ACT IV.

### Scene I. *Before* Olivia's *house.*

*Enter* Sebastian *and* Clown.

*Clo.* Will you make me believe that I am not sent for you?

*Seb.* Go to, go to, thou art a foolish fellow:
Let me be clear of thee.

*Clo.* Well held out, i' faith! No, I do not know you; nor I am not sent to you by my lady, to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so.

*Seb.* I prithee, vent thy folly somewhere else:
Thou know'st not me.

*Clo.* Vent my folly! he has heard that word of some great man and now applies it to a fool. Vent my folly! I am afraid this great lubberly word will prove a cockney. I prithee now, ungird thy strangeness and tell me what I shall vent to my lady: shall I vent to her that thou art coming?

*Seb.* I prithee, foolish Greek, depart from me:
There 's money for thee: if you tarry longer,
I shall give worse payment.

*Clo.* By my troth, thou hast an open hand. These wise men that give fools money get themselves a good report — after fourteen years' purchase.

*Enter* Sir Andrew, Sir Toby, *and* Fabian.

*Sir And.* Now, sir, have I met you again? there 's for you.

*Seb.* Why, there 's for thee, and there, and there.
Are all the people mad?

*Sir To.* Hold, sir, or I 'll throw your dagger o'er the house.

3&4 *'Slid* = by God's lid (eyelid).

12 *lubberly word:* that is, *vent*, which, in the sense of utter, was affectedly used in S.'s day. The clown fears it will prove a cockney; that is, be petted and adopted. But with any interpretation the passage is doubtful.

15 *Greek* = jester.

20 *fourteen years' purchase:* by paying a high price; twelve years was the ordinary rate.

*Clo.* This will I tell my lady straight: I would not be in some of your coats for two pence. [*Exit.*

*Sir To.* Come on, sir; hold.

*Sir And.* Nay, let him alone: I 'll go another way to work with him; I 'll have an action of battery against him, if there be any law in Illyria: though I struck him first, yet it 's no matter for that.

*Seb.* Let go thy hand.

*Sir To.* Come, sir, I will not let you go. Come, my young soldier, put up your iron: you are well flesh'd; come on.

*Seb.* I will be free from thee. What wouldst thou now?
If thou dar'st tempt me further, draw thy sword.

*Sir To.* What, what? Nay, then I must have an ounce or two of this malapert blood from you.

*Enter* OLIVIA.

*Oli.* Hold, Toby; on thy life I charge thee, hold!

*Sir To.* Madam!

*Oli.* Will it be ever thus? Ungracious wretch,
Fit for the mountains and the barbarous caves,
Where manners ne'er were preach'd! out of my sight!
Be not offended, dear Cesario.
Rudesby, be gone! [*Exeunt Sir Toby, Sir Andrew, and Fabian.*
I prithee, gentle friend,
Let thy fair wisdom, not thy passion, sway
In this uncivil and unjust extent
Against thy peace. Go with me to my house,
And hear thou there how many fruitless pranks
This ruffian hath botch'd up, that thou thereby
Mayst smile at this: thou shalt not choose but go:
Do not deny. Beshrew his soul for me,
He started one poor heart of mine in thee.

*Seb.* What relish is in this? how runs the stream?
Or I am mad, or else this is a dream:
Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep!

*Oli.* Nay, come, I prithee; would thou 'ldst be ruled by me!

*Seb.* Madam, I will.

*Oli.* O, say so, and so be! [*Exeunt.*

## SCENE II. OLIVIA'S *house.*

*Enter* MARIA *and* CLOWN.

*Mar.* Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate: do it quickly; I 'll call Sir Toby the whilst. [*Exit.*

[47] *extent* = intrusion, aggression.

*Clo.* Well, I 'll put it on, and I will dissemble myself in 't; and I would I were the first that ever dissembled in such a gown. I am not tall enough to become the function well, nor lean enough to be thought a good student; but to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar. The competitors enter.

*Enter* Sir Toby *and* Maria.

*Sir To.* Jove bless thee, master Parson.

*Clo.* *Bonos dies*, Sir Toby: for, as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, "That that is is;" so I, being master Parson, am master Parson; for, what is "that" but "that," and "is" but "is"?

*Sir To.* To him, Sir Topas.

*Clo.* What, ho, I say! peace in this prison!

*Sir To.* The knave counterfeits well; a good knave.

*Mal.* [*Within.*] Who calls there?

*Clo.* Sir Topas the curate, who comes to visit Malvolio the lunatic.

*Mal.* Sir Topas, Sir Topas, good Sir Topas, go to my lady.

*Clo.* Out, hyperbolical fiend! how vexest thou this man! talkest thou nothing but of ladies?

*Sir To.* Well said, master Parson.

*Mal.* Sir Topas, never was man thus wronged: good Sir Topas, do not think I am mad: they have laid me here in hideous darkness.

*Clo.* Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle ones that will use the Devil himself with courtesy: say'st thou that house is dark?

*Mal.* As hell, Sir Topas.

*Clo.* Why, it hath bay windows transparent as barricadoes, and the clearstories toward the south north are as lustrous as ebony; and yet complainest thou of obstruction?

*Mal.* I am not mad, Sir Topas: I say to you, this house is dark.

*Clo.* Madman, thou errest: I say, there is no darkness but ignorance; in which thou art more puzzl'd than the Egyptians in their fog.

*Mal.* I say, this house is as dark as ignorance, though ignorance were as dark as hell; and I say, there was never man thus abus'd. I am no more mad than you are: make the trial of it in any constant question.

*Clo.* What is the opinion of Pythagoras concerning wild fowl?

10 *Jove bless thee:* Jove for God, as originally written: remarked upon before.
11 *Bonos dies* = good day. Feste means to speak Latin.
12 *Gorboduc* = a British king, real or imaginary.

*Mal.* That the soul of our grandam might haply inhabit a bird.

*Clo.* What think'st thou of his opinion?

*Mal.* I think nobly of the soul, and no way approve his opinion.

*Clo.* Fare thee well. Remain thou still in darkness: thou shalt hold the opinion of Pythagoras ere I will allow of thy wits, and fear to kill a woodcock, lest thou dispossess the soul of thy grandam. Fare thee well.

*Mal.* Sir Topas, Sir Topas!

*Sir To.* My most exquisite Sir Topas!

*Clo.* Nay, I am for all waters.

*Mar.* Thou might'st have done this without thy beard and gown: he sees thee not.

*Sir To.* To him in thine own voice, and bring me word how thou find'st him: I would we were well rid of this knavery. If he may be conveniently deliver'd, I would he were, for I am now so far in offence with my niece that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber.

[*Exeunt Sir Toby and Maria.*

*Clo.* [*Singing.*] Hay, Robin, jolly Robin,
Tell me how thy lady does.

*Mal.* Fool!

*Clo.* "My lady is unkind, perdy."

*Mal.* Fool!

*Clo.* "Alas, why is she so?"

*Mal.* Fool, I say!

*Clo.* "She loves another" — Who calls, ha?

*Mal.* Good Fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink and paper: as I am a gentleman, I will live to be thankful to thee for 't.

*Clo.* Master Malvolio?

*Mal.* Ay, good Fool.

*Clo.* Alas, sir, how fell you besides your five wits?

*Mal.* Fool, there was never man so notoriously abus'd: I am as well in my wits, Fool, as thou art.

*Clo.* But as well? then you are mad indeed, if you be no better in your wits than a fool.

*Mal.* They have here propertied me; keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits.

*Clo.* Advise you what you say; the minister is here. Malvolio, Malvolio, thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain bibble babble.

57 *for all waters* = ready for anything.

76 *a gentleman.* In S.'s day the steward of a noble family was likely to be a gentleman by birth and breeding; and as such Malvolio is represented.

80 *Malvolio, Malvolio.* Here the Clown speaks again like the priest, and in his next speech dialogues as priest and Fool.

*Mal.* Sir Topas!

*Clo.* Maintain no words with him, good fellow. — Who, I, sir? not I, sir. God be wi' you, good Sir Topas. — Marry, amen. — I will, sir, I will.

*Mal.* Fool, Fool, Fool, I say!

*Clo.* Alas, sir, be patient. What say you, sir? I am shent for speaking to you.

*Mal.* Good Fool, help me to some light and some paper: I tell thee, I am as well in my wits as any man in Illyria.

*Clo.* Well-a-day that you were, sir!

*Mal.* By this hand, I am. Good Fool, some ink, paper, and light; and convey what I will set down to my lady: it shall advantage thee more than ever the bearing of letter did.

*Clo.* I will help you to 't. But tell me true, are you not mad indeed? or do you but counterfeit?

*Mal.* Believe me, I am not; I tell thee true.

*Clo.* Nay, I 'll ne'er believe a madman till I see his brains. I will fetch you light and paper and ink.

*Mal.* Fool, I 'll requite it in the highest degree: I prithee, be gone.

*Clo.* [*Singing.*]

I am gone, sir,
And anon, sir,
I 'll be with you again,
In a trice,
Like to the old Vice,
Your need to sustain;

Who, with dagger of lath,
In his rage and his wrath,
Cries, ah, ha! to the Devil:
Like a mad lad,
Pare thy nails, dad;
Adieu, good man devil. [*Exit.*

## SCENE III. OLIVIA'S *garden.*

*Enter* SEBASTIAN.

*Seb.* This is the air; that is the glorious sun;
This pearl she gave me; I do feel 't and see 't;
And though 't is wonder that enwraps me thus,
Yet 't is not madness. Where 's Antonio, then?
I could not find him at the Elephant:
Yet there he was; and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;

94 *shent* = severely treated.

113 *the old Vice.* The reference is to the Vice, a stock character in the old Moralities, whose functions are indicated by his name; moreover he used to beat the Devil (always present) with a sword of lath.

For though my soul disputes well with my sense,
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes
And wrangle with my reason that persuades me
To any other trust but that I am mad,
Or else the lady 's mad; yet, if 't were so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet and stable bearing
As I perceive she does: there 's something in 't
That is deceiveable. But here the lady comes.

*Enter* OLIVIA *and* Priest.

*Oli.* Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by: there, before him,
And underneath that consecrated roof,
Plight me the full assurance of your faith;
That my most jealous and too doubtful soul
May live at peace. He shall conceal it
While you are willing it shall come to note,
What time we will our celebration keep
According to my birth. What do you say?

*Seb.* I 'll follow this good man, and go with you;
And, having sworn truth, ever will be true.

*Oliv.* Then lead the way, good father; and heavens so shine,
That they may fairly note this act of mine! [*Exeunt.*

## ACT V.

### SCENE I. *Before* OLIVIA'S *house.*

*Enter* CLOWN *and* FABIAN.

*Fab.* Now, as thou lov'st me, let me see his letter.

*Clo.* Good Master Fabian, grant me another request.

*Fab.* Any thing.

*Clo.* Do not desire to see this letter.

*Fab.* This is, to give a dog, and in recompense desire my dog again.

*Enter* DUKE, VIOLA, CURIO, *and* Lords.

*Duke.* Belong you to the Lady Olivia, friends?

*Clo.* Ay, sir; we are some of her trappings.

*Duke.* I know thee well: how dost thou, my good fellow?

[20] *While you are willing* = until you are willing.

*Clo.* Truly, sir, the better for my foes and the worse for my friends.

*Duke.* Just the contrary; the better for thy friends.

*Clo.* No, sir, the worse.

*Duke.* How can that be?

*Clo.* Marry, sir, they praise me and make an ass of me; now my foes tell me plainly I am an ass: so that by my foes, sir, I profit in the knowledge of myself, and by my friends I am abused: so that, conclusions to be as kisses, if your four negatives make your two affirmatives, why then, the worse for my friends and the better for my foes.

*Duke.* Why, this is excellent.

*Clo.* By my troth, sir, no; though it please you to be one of my friends.

*Duke.* Thou shalt not be the worse for me: there 's gold.

*Clo.* But that it would be double-dealing, sir, I would you could make it another.

*Duke.* O, you give me ill counsel.

*Clo.* Put your grace in your pocket, sir, for this once, and let your flesh and blood obey it.

*Duke.* Well, I will be so much a sinner, to be a double-dealer: there 's another.

*Clo.* *Primo, secundo, tertio,* is a good play; and the old saying is, the third pays for all: the triplex, sir, is a good tripping measure; or the bells of Saint Bennet, sir, may put you in mind; one, two, three.

*Duke.* You can fool no more money out of me at this throw: if you will let your lady know I am here to speak with her, and bring her along with you, it may awake my bounty further.

*Clo.* Marry, sir, lullaby to your bounty till I come again. I go, sir; but I would not have you to think that my desire of having is the sin of covetousness: but, as you say, sir, let your bounty take a nap, I will awake it anon. [*Exit.*

*Vio.* Here comes the man, sir, that did rescue me.

*Enter* Antonio *and* Officers.

*Duke.* That face of his I do remember well;
Yet, when I saw it last, it was besmear'd
As black as Vulcan in the smoke of war:
A bawbling vessel was he captain of,
For shallow draught and bulk unprizable;
With which such scathful grapple did he make
With the most noble bottom of our fleet,
That very envy and the tongue of loss
Cried fame and honour on him. What 's the matter?

*First Off.* Orsino, this is that Antonio

[84] *Saint Bennet.* This church stood by Paul's wharf in London.

That took the Phœnix and her fraught from Candy;
And this is he that did the Tiger board,
When your young nephew Titus lost his leg:
Here in the streets, desperate of shame and state,
In private brabble did we apprehend him.
*Vio.* He did me kindness, sir, drew on my side;
But in conclusion put strange speech upon me:
I know not what 't was but distraction.
*Duke.* Notable pirate! thou salt-water thief!
What foolish boldness brought thee to their mercies,
Whom thou, in terms so bloody and so dear,
Hast made thine enemies?
*Ant.* Orsino, noble sir,
Be pleas'd that I shake off these names you give me:
Antonio never yet was thief or pirate,
Though I confess, on base and ground enough,
Orsino's enemy. A witchcraft drew me hither:
That most ingrateful boy there by your side,
From the rude sea's enrag'd and foamy mouth
Did I redeem; a wrack past hope he was:
His life I gave him and did thereto add
My love, without retention or restraint,
All his in dedication: for his sake
Did I expose myself, pure for his love,
Into the danger of this adverse town;
Drew to defend him when he was beset:
Where being apprehended, his false cunning,
Not meaning to partake with me in danger,
Taught him to face me out of his acquaintance,
And grew a twenty years removed thing
While one would wink; deni'd me mine own purse,
Which I had recommended to his use
Not half an hour before.
*Vio.* How can this be?
*Duke.* When came he to this town?
*Ant.* To-day, my lord; and for three months before,
No interim, not a minute's vacancy,
Both day and night did we keep company.

*Enter* Olivia *and* Attendants.

*Duke.* Here comes the countess: now heaven walks on earth.
But for thee, fellow; fellow, thy words are madness:
Three months this youth hath tended upon me;
But more of that anon. Take him aside.
*Oli.* What would my lord, but that he may not have
Wherein Olivia may seem serviceable?
Cesario, you do not keep promise with me.

*Vio.* Madam!
*Duke.* Gracious Olivia, —
*Oli.* What do you say, Cesario? Good my lord, —
*Vio.* My lord would speak; my duty hushes me.
*Oli.* If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear
As howling after music.
*Duke.* Still so cruel?
*Oli.* Still so constant, lord.
*Duke.* What, to perverseness? you uncivil lady,
To whose ingrate and unauspicious altars
My soul the faithfull'st offerings hath breath'd out
That e'er devotion tender'd! What shall I do?
*Oli.* Even what it please my lord, that shall become him.
*Duke.* Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love? — a savage jealousy
That sometime savours nobly. But hear me this:
Since you to non-regardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favour,
Live you the marble-breasted tyrant still;
But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye,
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief:
I 'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.
*Vio.* And I, most jocund, apt and willingly,
To do you rest, a thousand deaths would die.
*Oli.* Where goes Cesario?
*Vio.* After him I love
More than I love these eyes, more than my life,
More, by all mores, than e'er I shall love wife.
If I do feign, you witnesses above
Punish my life for tainting of my love!
*Oli.* Ay me, detested! how am I beguiled!
*Vio.* Who does beguile you? who does do you wrong?
*Oli.* Hast thou forgot thyself? is it so long?
Call forth the holy father. [*Attendant goes out.*
*Duke.* Come, away!
*Oli.* Whither, my lord? Cesario, husband, stay.

111 *Egyptian thief.* This Egyptian was Thyamis, chief of a band of robbers, who, surrounded by enemies and desperate, killed, as he supposed, his mistress before dying himself.

*Duke.* Husband!
*Oli.* Ay, husband: can he that deny?
*Duke.* Her husband, sirrah!
*Vio.* No, my lord, not I.
*Oli.* Alas, it is the baseness of thy fear
That makes thee strangle thy propriety:
Fear not, Cesario; take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

*Enter* Attendant *and* Priest.

O, welcome, father!
Father, I charge thee, by thy reverence,
Here to unfold, though lately we intended
To keep in darkness what occasion now
Reveals before 't is ripe, what thou dost know
Hath newly pass'd between this youth and me.
*Priest.* A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,
Attested by the holy close of lips,
Strengthen'd by interchangement of your rings;
And all the ceremony of this compact
Seal'd in my function, by my testimony:
Since when, my watch hath told me, toward my grave
I have travell'd but two hours.
*Duke.* O thou dissembling cub! what wilt thou be
When time hath sow'd a grizzle on thy case?
Or will not else thy craft so quickly grow,
That thine own trip shall be thine overthrow?
Farewell, and take her; but direct thy feet
Where thou and I henceforth may never meet.
*Vio.* My lord, I do protest —
*Oli.* O, do not swear!
Hold little faith, though thou hast too much fear.

*Enter* Sir Andrew, *with his head broken.*

*Sir And.* For the love of God, a surgeon! Send one presently to Sir Toby.
*Oli.* What 's the matter?
*Sir And.* He has broke my head across and has given Sir Toby a bloody coxcomb too: for the love of God, your help! I had rather than forty pound I were at home.
*Oli.* Who has done this, Sir Andrew?
*Sir And.* The count's gentleman, one Cesario: we took him for a coward, but he 's the very devil incardinate.
*Duke.* My gentleman, Cesario?
*Sir And.* 'Od's lifelings, here he is! You broke my head for nothing; and that that I did, I was set on to do 't by Sir Toby.

*Vio.* Why do you speak to me? I never hurt you:
You drew your sword upon me without cause;
But I bespake you fair, and hurt you not.
*Sir And.* If a bloody coxcomb be a hurt, you have hurt me:
I think you set nothing by a bloody coxcomb.

*Enter* Sir Toby, *drunk, led by the* Clown.

Here comes Sir Toby halting; you shall hear more: but if he had not been in drink, he would have tickled you othergates than he did.

*Duke.* How now, gentleman! how is 't with you?

*Sir To.* That 's all one: 'has hurt me, and there 's the end on 't. Sot, didst see Dick surgeon, sot?

*Clo.* O, he 's drunk, Sir Toby, an hour agone; his eyes were set at eight i' th' morning.

*Sir To.* Then he 's a rogue, and a passy measures panym: I hate a drunken rogue.

*Oli.* Away with him! Who hath made this havoc with them?

*Sir And.* I 'll help you, Sir Toby, because we 'll be dress'd together.

*Sir To.* Will you help? an ass-head and a coxcomb and a knave, a thin-fac'd knave, a gull!

*Oli.* Get him to bed, and let his hurt be look'd to.

[*Exeunt Clown, Fabian, Sir Toby, and Sir Andrew.*

*Enter* Sebastian.

*Seb.* I am sorry, madam, I have hurt your kinsman;
But, had it been the brother of my blood,
I must have done no less with wit and safety.
You throw a strange regard upon me, and by that
I do perceive it hath offended you:
Pardon me, sweet one, even for the vows
We made each other but so late ago.

*Duke.* One face, one voice, one habit, and two persons,
A natural perspective, that is and is not!

*Seb.* Antonio, O my dear Antonio!
How have the hours rack'd and tortur'd me,
Since I have lost thee!

*Ant.* Sebastian? are you?

*Seb.* Fear'st thou that, Antonio?

*Ant.* How have you made division of yourself?
An apple, cleft in two, is not more twin
Than these two creatures. Which is Sebastian?

187 *'has* = he has.

191 *passy measures panym.* Much dispute about this passage, and many emendations of what seems after all a mere drunken effort to say, with drunken bombast, a passing measure (that is, egregious) paynim.

208 *perspective.* This term was applied to all kinds of optical instruments, some of which effected illusions.

210 *hours:* in quantity equal to two syllables.

*Oli.* Most wonderful!
*Seb.* Do I stand there? I never had a brother;
Nor can there be that deity in my nature,
Of here and every where. I had a sister,
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman? what name? what parentage?
*Vio.* Of Messaline: Sebastian was my father;
Such a Sebastian was my brother too,
So went he suited to his watery tomb:
If spirits can assume both form and suit
You come to fright us.
*Seb.* A spirit I am indeed;
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say "Thrice welcome, drowned Viola!"
*Vio.* My father had a mole upon his brow.
*Seb.* And so had mine.
*Vio.* And died that day when Viola from her birth
Had number'd thirteen years.
*Seb.* O, that record is lively in my soul!
He finished indeed his mortal act
That day that made my sister thirteen years.
*Vio.* If nothing lets to make us happy both
But this my masculine usurp'd attire,
Do not embrace me till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola: which to confirm,
I 'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserv'd to serve this noble count.
All the occurrence of my fortune since
Hath been between this lady and this lord.
*Seb.* [*To Olivia.*] So comes it, lady, you have been mistook:
But nature to her bias drew in that.
You would have been contracted to a maid;
Nor are you therein, by my life, deceiv'd,
You are betroth'd both to a maid and man.
*Duke.* Be not amaz'd; right noble is his blood.
If this be so, as yet the glass seems true,

237 *record:* accented on the second syllable.
240 *lets* = hinders.
250 *mistook:* singularly used for *mistaken.*

I shall have share in this most happy wrack.
[*To Viola.*] Boy, thou hast said to me a thousand times
Thou never shouldst love woman like to me.
*Vio.* And all those sayings will I over-swear;
And all those swearings keep as true in soul
As doth that orbed continent the fire
That severs day from night.
*Duke.* Give me thy hand;
And let me see thee in thy woman's weeds.
*Vio.* The captain that did bring me first on shore
Hath my maid's garments: he upon some action
Is now in durance, at Malvolio's suit,
A gentleman, and follower of my lady's.
*Oli.* He shall enlarge him: fetch Malvolio hither:
And yet, alas, now I remember me,
They say, poor gentleman, he 's much distract.

*Re-enter* Clown, *with a letter, and* Fabian.

A most extracting frenzy of mine own
From my remembrance clearly banish'd his.
How does he, sirrah?
*Clo.* Truly, madam, he holds Beelzebub at the stave's end as well as a man in his case may do: 'has here writ a letter to you; I should have given 't you to-day morning, but as a madman's epistles are no gospels, so it skills not much when they are deliver'd.
*Oli.* Open 't, and read it.
*Clo.* Look then to be well edified when the Fool delivers the madman. [*Reads.*] "By the Lord, madam," —
*Oli.* How now! art thou mad?
*Clo.* No, madam, I do but read madness: an your ladyship will have it as it ought to be, you must allow *Vox.*
*Oli.* Prithee, read i' thy right wits.
*Clo.* So I do, madonna; but to read his right wits is to read thus: therefore perpend, my princess, and give ear.
*Oli.* Read it you, sirrah. [*To Fabian.*

*Fab.* [*Reads.*] By the Lord, madam, you wrong me, and the world shall know it: though you have put me into darkness and given your drunken cousin rule over me, yet have I the benefit of my senses as well as your ladyship. I have your own letter that induced me to the semblance I put on; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please. I leave my duty a little unthought of and speak out of my injury. The madly-used Malvolio.

*Oli.* Did he write this?
*Clo.* Ay, madam.
*Duke.* This savours not much of distraction.

276 *'has* = he has; as before, and again hereafter.
285 *allow Vox* = allow me to speak. *vox* = voice.

*Oli.* See him deliver'd, Fabian; bring him hither.
[*Exit Fabian.*
My lord, so please you, these things further thought on,
To think me as well a sister as a wife,
One day shall crown th' alliance on 't, so please you,
Here at my house and at my proper cost.
*Duke.* Madam, I am most apt to embrace your offer.
[*To Viola.*] Your master quits you; and for your service done him,
So much against the mettle of your sex,
So far beneath your soft and tender breeding,
And since you call'd me master for so long,
Here is my hand: you shall from this time be
Your master's mistress.
*Oli.* A sister! you are she.

*Re-enter* FABIAN, *with* MALVOLIO.

*Duke.* Is this the madman?
*Oli.* Ay, my lord, this same.
How now, Malvolio!
*Mal.* Madam, you have done me wrong,
Notorious wrong.
*Oli.* Have I, Malvolio? no.
*Mal.* Lady, you have. Pray you, peruse that letter.
You must not now deny it is your hand:
Write from it, if you can, in hand or phrase;
Or say 't is not your seal, not your invention:
You can say none of this: well, grant it then
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour,
Bade me come smiling and cross-garter'd to you,
To put on yellow stockings and to frown
Upon Sir Toby and the lighter people;
And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? tell me why.
*Oli.* Alas, Malvolio, this is not my writing,
Though, I confess, much like the character:
But out of question 't is Maria's hand.
And now I do bethink me, it was she
First told me thou wast mad; thou cam'st in smiling,
And in such forms which here were presuppos'd
Upon thee in the letter. Prithee, be content:
This practice hath most shrewdly pass'd upon thee;
But when we know the grounds and authors of it,

328 *geck* = fool, dupe.

Thou shalt be both the plaintiff and the judge
Of thine own cause.
*Fab.* Good madam, hear me speak,
And let no quarrel nor no brawl to come
Taint the condition of this present hour,
Which I have wonder'd at. In hope it shall not,
Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceived in him: Maria writ
The letter at Sir Toby's great importance:
In recompense whereof he hath married her.
How with a sportful malice it was follow'd,
May rather pluck on laughter than revenge;
If that the injuries be justly weigh'd
That have on both sides pass'd.
*Oli.* Alas, poor fool, how have they baffled thee!
*Clo.* Why, "some are born great, some achieve greatness, and some have greatness thrown upon them." I was one, sir, in this interlude; one Sir Topas, sir; but that 's all one. "By the Lord, fool, I am not mad." But do you remember? "Madam, why laugh you at such a barren rascal? an you smile not, he 's gagg'd:" and thus the whirligig of time brings in his revenges.
*Mal.* I 'll be reveng'd on the whole pack of you. [*Exit.*
*Oli.* He hath been most notoriously abus'd.
*Duke.* Pursue him, and entreat him to a peace:
He hath not told us of the captain yet:
When that is known and golden time convents,
A solemn combination shall be made
Of our dear souls. Meantime, sweet sister,
We will not part from hence. Cesario, come;
For so you shall be, while you are a man;
But when in other habits you are seen,
Orsino's mistress and his fancy's queen. [*Exeunt all, except Clown.*

*Clo.* [*Sings.*] When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, etc.
'Gainst knaves and thieves men shut their gate,
For the rain, etc.

348 *importance* = importunity; as heretofore.
*Clown sings.* This clown was a singing clown; a functioner on S.'s stage whose position was as clearly defined as that of the singing chambermaid is on our own. This song was one of those with which he was in the habit of amusing the groundlings. It is none of Shakespeare's.

But when I came, alas! to wive,
With hey, ho, etc.
By swaggering could I never thrive,
For the rain, etc.

But when I came unto my beds,
With hey, ho, etc.
With toss-pots still had drunken heads,
For the rain, etc.

A great while ago the world begun,
With hey, ho, etc.
But that 's all one, our play is done,
And we 'll strive to please you every day. [*Exit.*

# THE WINTER'S TALE.

## INTRODUCTION.

THIS drama, which is hardly either comedy or tragedy, is an adaptation to the stage of a story published by Robert Greene in 1588, at first as *Pandosto*, afterwards as the *History of Dorastus and Fawnia*. The novel is followed very closely, not only as to plot and personages, but as to thought, tone, and sometimes even language. In brief, no playwright, seizing upon a popular novel to supply the needs of his stage, was ever more willing than the writer of *The Winter's Tale* seems to have been to show his indebtedness to the author whose story he was working over, and whose book, indeed, he seems to have had before his eyes as he was writing. The play, in fact, is the merest adaptation (except a change in the *dénoûment*); but the adaptation is in the manner of William Shakespeare. Among all the plays which bear his name, not one is more strongly and unmistakably marked with the traits of his genius than this one; only his great tragedies surpass it in weight of thought and depth of human interest; only one or two of the comedies in charm. But most of all his plays it shows his characteristic daring in the use of language, and his willingness to flash upon us mere splendid, dazzling, sometimes blinding, hints of what was passing in his mind. Hence the play reveals its riches only to such readers as, led by Shakespeare, can think with him. To others it would be needless to undertake its interpretation. It was written in 1611, as we know very exactly by trustworthy contemporary record in regard to it, which has strong support from the internal evidence of its language, style, and versification. It was first printed in the folio of 1623, where its text appears in noteworthy purity, notwithstanding a few very doubtful passages. As to its period of action, costume, and so forth, it defies not only unity of time and place, but geography, chronology, mythology, and all other possible *ty's* and *graphy's* and *logy's*, to a degree whereof no other example is known to the annals of literature, except, perhaps, *Cymbeline*.

## DRAMATIS PERSONÆ.

LEONTES, *king of Sicilia.*
MAMILLIUS, *young prince of Sicilia.*
CAMILLO,
ANTIGONUS,
CLEOMENES,
DION,
} *Lords of Sicilia.*
POLIXENES, *king of Bohemia.*
FLORIZEL, *prince of Bohemia.*
ARCHIDAMUS, *a Lord of Bohemia.*
*Old Shepherd, reputed father of Perdita.*
*Clown, his son.*
AUTOLYCHUS, *a rogue.*
*A Mariner.*
*A Gaoler.*

HERMIONE, *queen to Leontes.*
PERDITA, *daughter to Leontes and Hermione.*
PAULINA, *wife to Antigonus.*
EMILIA, *a lady attending on Hermione.*
MOPSA,
DORCAS,
} *Shepherdesses.*

*Other Lords and Gentlemen, Ladies, Officers, and Servants, Shepherds, and Shepherdesses.*

TIME, *as Chorus.*

SCENE: Sicilia, and Bohemia.

# THE WINTER'S TALE.

## ACT I.

### Scene I. *Sicilia. Antechamber in* Leontes' *palace.*

*Enter* Camillo *and* Archidamus.

*Arch.* If you shall chance, Camillo, to visit Bohemia, on the like occasion whereon my services are now on foot, you shall see, as I have said, great difference betwixt our Bohemia and your Sicilia.

*Cam.* I think, this coming summer, the King of Sicilia means to pay Bohemia the visitation which he justly owes him.

*Arch.* Wherein our entertainment shall shame us we will be justified in our loves; for indeed —

*Cam.* Beseech you, — 9

*Arch.* Verily, I speak it in the freedom of my knowledge: we cannot with such magnificence — in so rare — I know not what to say. We will give you sleepy drinks, that your senses, unintelligent of our insufficience, may, though they cannot praise us, as little accuse us.

*Cam.* You pay a great deal too dear for what 's given freely.

*Arch.* Believe me, I speak as my understanding instructs me and as mine honesty puts it to utterance.

*Cam.* Sicilia cannot show himself over-kind to Bohemia. They were train'd together in their childhoods; and there rooted betwixt them then such an affection, which cannot choose but branch now. Since their more mature dignities and royal necessities made separation of their society, their encounters, though not personal, have been royally attorneyed with interchange of gifts, letters, loving embassies; that they have seem'd to be together, though absent, shook hands, as over a vast, and embrac'd, as it were, from the ends of opposed winds. The heavens continue their loves!

*Arch.* I think there is not in the world either malice or matter to alter it. You have an unspeakable comfort of your young prince Mamillius: it is a gentleman of the greatest promise that ever came into my note. 31

[1] *on — whereon — on foot:* a marked indication of the heedlessness in regard to nicety of style with which S. wrote his plays.

*Cam.* I very well agree with you in the hopes of him: it is a gallant child; one that indeed physics the subject, makes old hearts fresh: they that went on crutches ere he was born desire yet their life to see him a man.

*Arch.* Would they else be content to die?

*Cam.* Yes; if there were no other excuse why they should desire to live.

*Arch.* If the King had no son, they would desire to live on crutches till he had one. [*Exeunt.*

## Scene II. *A room of state in the same.*

*Enter* Leontes, Hermione, Mamillius, Polixenes, Camillo, *and* Attendants.

*Pol.* Nine changes of the wat'ry star hath been
The shepherd's note since we have left our throne
Without a burthen: time as long again
Would be fill'd up, my brother, with our thanks;
And yet we should, for perpetuity,
Go hence in debt: and therefore, like a cipher,
Yet standing in rich place, I multiply
With one We-thank-you many thousands moe
That go before it.

*Leon.* Stay your thanks a while;
And pay them when you part.

*Pol.* Sir, that 's to-morrow.
I am question'd by my fears, of what may chance
Or breed upon our absence; — that may blow
No sneaping winds at home, to make us say,
This is put forth too truly! — besides, I have stay'd
To tire your royalty.

*Leon.* We are tougher, brother,
Than you can put us to 't.

*Pol.* No longer stay.

*Leon.* One se'n-night longer.

*Pol.* Very sooth, to-morrow.

*Leon.* We 'll part the time between 's then; and in that
I 'll no gainsaying.

*Pol.* Press me not, beseech you, so.
There is no tongue that moves, none, none i' th' world,
So soon as yours could win me: so it should now,
Were there necessity in your request, although
'T were needful I deni'd it. My affairs
Do even drag me homeward: which to hinder

1 *wat'ry star* = moon.
8 *moe.* An old form of more.
13 *sneaping* = nipping, sharp.

Were in your love a whip to me; my stay
To you a charge and trouble: to save both,
Farewell, our brother.
*Leon.* Tongue-ti'd our queen? speak you.
*Her.* I had thought, sir, to have held my peace until
You had drawn oaths from him not to stay. You, sir,
Charge him too coldly. Tell him, you are sure
All in Bohemia 's well; this satisfaction
The by-gone day proclaim'd: say this to him,
He 's beat from his best ward.
*Leon.* Well said, Hermione.
*Her.* To tell, he longs to see his son, were strong:
But let him say so then, and let him go;
But let him swear so, and he shall not stay,
We 'll thwack him hence with distaffs.
Yet of your royal presence I 'll adventure
The borrow of a week. When at Bohemia
You take my lord, I 'll give him my commission
To let him there a month behind the gest
Prefix'd for 's parting: yet, good deed, Leontes,
I love thee not a jar o' th' clock behind
What lady she her lord. You 'll stay?
*Pol.* No, madam.
*Her.* Nay, but you will?
*Pol.* I may not, verily.
*Her.* Verily!
You put me off with limber vows; but I,
Though you would seek t' unsphere the stars with oaths,
Should yet say, Sir, no going. Verily,
You shall not go: a lady's Verily 's
As potent as a lord's. Will you go yet?
Force me to keep you as a prisoner,
Not like a guest; so you shall pay your fees
When you depart, and save your thanks. How say you?
My prisoner? or my guest? by your dread "Verily,"
One of them you shall be.
*Pol.* Your guest, then, madam:
To be your prisoner should import offending;
Which is for me less easy to commit
Than you to punish.
*Her.* Not your gaoler, then,
But your kind hostess. Come, I 'll question you
Of my lord's tricks and yours when you were boys:
You were pretty lordings then?

[41] *let him* = stay him, *gest* = an appointed stage in a royal progress; here a period of time.
[44] *What lady she*, etc. = Whatever lady she may be who loves her lord.

*Pol.* We were, fair queen,
Two lads that thought there was no more behind
But such a day to-morrow as to-day,
And to be boy eternal.
*Her.* Was not my lord
The verier wag o' th' two?
*Pol.* We were as twinn'd lambs that did frisk i' th' sun,
And bleat the one at th' other: what we chang'd
Was innocence for innocence; we knew not
The doctrine of ill-doing, nor dream'd
That any did. Had we pursued that life,
And our weak spirits ne'er been higher rear'd
With stronger blood, we should have answer'd Heaven
Boldly, not guilty; the imposition clear'd
Hereditary ours.
*Her.* By this we gather
You have tripp'd since.
*Pol.* O my most sacred lady!
Temptations have since then been born to 's; for
In those unfledg'd days was my wife a girl;
Your precious self had then not cross'd the eyes
Of my young play-fellow.
*Her.* Grace to boot!
Of this make no conclusion, lest you say
Your queen and I are devils. Yet go on;
The offences we have made you do we 'll answer,
If you first sinn'd with us, and that with us
You did continue fault, and that you slipp'd not
With any but with us.
*Leon.* Is he won yet?
*Her.* He 'll stay, my lord.
*Leon.* At my request he would not.
Hermione, my dearest, thou never spok'st
To better purpose.
*Her.* Never?
*Leon.* Never, but once.
*Her.* What! have I twice said well? when was 't before?
I prithee tell me; cram 's with praise, and make 's
As fat as tame things: one good deed dying tongueless
Slaughters a thousand waiting upon that.
Our praises are our wages: you may ride 's
With one soft kiss a thousand furlongs ere
With spur we heat an acre. But to the goal:
My last good deed was to entreat his stay:

[74] *the imposition clear'd*, etc. = except that imposed upon us by our hereditary human nature: a Shakespearean expression of the dogma of original sin.

What was my first? it has an elder sister,
Or I mistake you: O, would her name were Grace!
But once before I spoke to the purpose: when?
Nay, let me have 't; I long.
*Leon.* Why, that was when
Three crabbed months had sour'd themselves to death,
Ere I could make thee open thy white hand
And clap thyself my love: then didst thou utter
"I am yours for ever."
*Her.* 'T is grace indeed.
Why, lo you now, I have spoke to the purpose twice:
The one for ever earn'd a royal husband;
The other for some while a friend. [*Gives her hand to Polixenes.*
*Leon.* [*Aside.*] Too hot, too hot!
To mingle friendship far is mingling bloods.
I have *tremor cordis* on me; my heart dances;
But not for joy; not joy. This entertainment
May a free face put on, derive a liberty
From heartiness, from bounty, fertile bosom,
And well become the agent; 't may, I grant;
But to be paddling palms and pinching fingers,
As now they are, and making practis'd smiles,
As in a looking-glass; and then to sigh, as 't were
The mort o' th' deer; O, that is entertainment
My bosom likes not, nor my brows! Mamillius,
Art thou my boy?
*Mam.* Ay, my good lord.
*Leon.* I' fecks!
Why, that 's my bawcock. What, hast smutch'd thy nose?
They say it is a copy out of mine. Come, captain,
We must be neat; not neat, but cleanly, captain:
And yet the steer, the heifer and the calf
Are all call'd neat. — Still virginalling
Upon his palm! — How now, you wanton calf!
Art thou my calf?
*Mam.* Yes, if you will, my lord.
*Leon.* Thou want'st a rough pash and the shoots that I have,
To be full like me: yet they say we are
Almost as like as eggs; women say so,
That will say any thing: but were they false
As o'er-dyed blacks, as wind, as waters, false
As dice are to be wish'd by one that fixes

110 *tremor cordis* = trembling of the heart. (Lat.)
113 *mort* = death. (Fr.)
121 *bawcock* = brave boy.
125 *virginalling* = playing as upon the keys of the virginals, a kind of harpsichord.
128 *pash*: of uncertain meaning; possibly, head, front.

No bourn 'twixt his and mine, yet were it true
To say this boy were like me. Come, sir page,
Look on me with your welkin eye: sweet villain!
Most dear'st! my collop! Can thy dam? — may 't be? —
Affection! thy invention stabs the centre:
Thou dost make possible things not so held,
Communicat'st with dreams; — how can this be? —
With what 's unreal thou coactive art,
And fellow'st nothing: then 't is very credent
Thou mayst co-join with something; and thou dost,
And that beyond commission, and I find it,
And that to the infection of my brains
And hardening of my brows.
*Pol.* What means Sicilia?
*Her.* He something seems unsettled.
*Pol.* How, my lord!
What cheer? how is 't with you, best brother?
*Her.* You look
As if you held a brow of much distraction:
Are you mov'd, my lord?
*Leon.* No, in good earnest.
How sometimes nature will betray it's folly,
It's tenderness, and make it self a pastime
To harder bosoms! Looking on the lines
Of my boy's face, my thoughts I did recoil
Twenty-three years, and saw myself unbreech'd
In my green velvet coat, my dagger muzzled,
Lest it should bite it's master, and so prove,
As ornaments oft do, too dangerous:
How like, methought, I then was to this kernel,
This squash, this gentleman. Mine honest friend,
Will you take eggs for money?
*Mam.* No, my lord, I 'll fight.
*Leon.* You will! why, happy man be 's dole! My brother,
Are you so fond of your young prince as we
Do seem to be of ours?
*Pol.* If at home, sir,
He 's all my exercise, my mirth, my matter,
Now my sworn friend and then mine enemy,

134 *bourn* = bound, limit.
136 *welkin eye* = heavenly blue eye.
151 *it's*. This form (with the apostrophe) of the "neuter possessive pronoun," is a landmark of language, and one evidence of the late period of S.'s career at which this play was written. See the note, Act II. Sc. 3, line 178. *Itself* was also then slowly passing from two words into a compound. See also my ed. of 1857.
160 *squash* = a tender, immature peascod.
161 *Will you take eggs*, etc.: proverbial for, Will you be duped?
163 *happy man be 's dole* = happiness be doled to you: good luck to you.

My parasite, my soldier, statesman, all:
He makes a July's day short as December,
And with his varying childness cures in me
Thoughts that would thick my blood.
*Leon.* So stands this squire
Offic'd with me: we two will walk, my lord,
And leave you to your graver steps. Hermione,
How thou lov'st us, show in our brother's welcome;
Let what is dear in Sicily be cheap:
Next to thyself and my young rover, he 's
Apparent to my heart.
*Her.* If you would seek us,
We are yours i' th' garden: shall 's attend you there?
*Leon.* To your own bents dispose you: you 'll be found,
Be you beneath the sky. [*Aside.*] I am angling now,
Though you perceive me not how I give line.
Go to, go to!
How she holds up the neb, the bill to him!
And arms her with the boldness of a wife
To her allowing husband! [*Exeunt Polixenes, Hermione, and Attendants.*
Gone already!
Inch-thick, knee-deep, o'er head and ears a fork'd one!
Go, play, boy, play: thy mother plays, and I
Play too, but so disgrac'd a part, whose issue
Will hiss me to my grave: contempt and clamour
Will be my knell. Go, play, boy, play. There have been,
Or I am much deceived, cuckolds ere now;
And many a man there is, even at this present,
Now while I speak this, holds his wife by th' arm,
That little thinks she has been sluic'd in 's absence
And his pond fish'd by his next neighbour, by
Sir Smile, his neighbour: nay, there 's comfort in 't
Whiles other men have gates, and those gates open'd,
As mine, against their will. Should all despair
That have revolted wives, the tenth of mankind
Would hang themselves. Physic for 't there is none;
It is a bawdy planet, that will strike
Where 't is predominant; and 't is powerful, think it,
From east, west, north and south: be it concluded,
No barricado for a belly; know 't;
It will let in and out the enemy
With bag and baggage: many thousand on 's
Have the disease, and feel 't not. How now, boy!

178 *shall 's* = shall us = shall we. It occurs elsewhere. This play is full of such reckless writing. Much of it must be left to the reader's own disentanglement.
180 *a fork'd one*: having horns; a cuckold.

*Mam.* I am like you, they say.
*Leon.* Why, that 's some comfort.
What, Camillo there?
*Cam.* Ay, my good lord.
*Leon.* Go play, Mamillius; thou 'rt an honest man.
[*Exeunt Mamillius.*
Camillo, this great sir will yet stay longer.
*Cam.* You had much ado to make his anchor hold:
When you cast out, it still came home.
*Leon.* Didst note it?
*Cam.* He would not stay at your petitions; made
His business more material.
*Leon.* Didst perceive it?
[*Aside.*] They 're here with me already, whispering, rounding
Sicilia is a-so-forth: 't is far gone,
When I shall gust it last. How came 't, Camillo,
That he did stay?
*Cam.* At the good Queen's entreaty.
*Leon.* At the Queen's be 't: "good" should be pertinent;
But, so it is, it is not. Was this taken
By any understanding pate but thine?
For thy conceit is soaking, — will draw in
More than the common blocks: not noted, is 't,
But of the finer natures? by some severals
Of head-piece extraordinary? lower messes
Perchance are to this business purblind? say.
*Cam.* Business, my lord! I think most understand
Bohemia stays here longer.
*Leon.* Ha!
*Cam.* Stays here longer.
*Leon.* Ay, but why?
*Cam.* To satisfy your Highness and the entreaties
Of our most gracious mistress.
*Leon.* Satisfy!
The entreaties of your mistress! satisfy!
Let that suffice. I have trusted thee, Camillo,
With all the nearest things to my heart, as well
My chamber-councils, wherein, priest-like, thou
Hast cleans'd my bosom, I from thee departed
Thy penitent reform'd: but we have been
Deceiv'd in thy integrity, deceiv'd
In that which seems so.
*Cam.* Be it forbid, my lord!

217 *rounding* = whispering in the ear.
219 *gust* = taste, know.
227 *lower messes* = lower parties; a mess was four at table.

*Leon.* To bide upon 't, thou art not honest, or,
If thou inclin'st that way, thou art a coward,
Which hoxes honesty behind, restraining
From course requir'd; or else thou must be counted
A servant grafted in my serious trust
And therein negligent; or else a fool
That seest a game play'd home, the rich stake drawn,
And tak'st it all for jest.
*Cam.* My gracious lord,
I may be negligent, foolish and fearful;
In every one of these no man is free,
But that his negligence, his folly, fear,
Among the infinite doings of the world,
Sometime puts forth. In your affairs, my lord,
If ever I were wilful-negligent,
It was my folly; if industriously
I play'd the fool, it was my negligence,
Not weighing well the end; if ever fearful
To do a thing, where I the issue doubted,
Whereof the execution did cry out
Against the non-performance, 't was a fear
Which oft infects the wisest: these, my lord,
Are such allow'd infirmities that honesty
Is never free of. But, beseech your grace,
Be plainer with me; let me know my trespass
By its own visage: if I then deny it,
'T is none of mine.
*Leon.* Ha' not you seen, Camillo,—
But that 's past doubt, you have, or your eye-glass
Is thicker than a cuckold's horn, — or heard, —
For to a vision so apparent rumour
Cannot be mute, — or thought, — for cogitation
Resides not in that man that does not think, —
My wife is slippery? If thou wilt confess,
Or else be impudently negative,
To have nor eyes nor ears nor thought, then say
My wife 's a hobby-horse, — deserves a name
As rank as any flax-wench that puts to
Before her troth-plight: say 't and justify 't.
*Cam.* I would not be a stander-by to hear
My sovereign mistress clouded so, without
My present vengeance taken: 'shrew my heart,
You never spoke what did become you less
Than this; which to reiterate were sin
As deep as that, though true.

[244] *hoxes* = cuts the ham-strings.

*Leon.* Is whispering nothing?
Is leaning cheek to cheek? is meeting noses?
Kissing with inside lip? stopping the career
Of laughing with a sigh? — a note infallible
Of breaking honesty — horsing foot on foot?
Skulking in corners? wishing clocks more swift?
Hours, minutes? noon, midnight? and all eyes
Blind with the pin-and-web but theirs, theirs only,
That would unseen be wicked? is this nothing?
Why, then the world and all that 's in 't is nothing;
The covering sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothings,
If this be nothing.
*Cam.* Good my lord, be cur'd
Of this diseas'd opinion, and betimes;
For 't is most dangerous.
*Leon.* Say it be, 't is true.
*Cam.* No, no, my lord.
*Leon.* It is; you lie, you lie:
I say thou liest, Camillo, and I hate thee,
Pronounce thee a gross lout, a mindless slave,
Or else a hovering temporizer, that
Canst with thine eyes at once see good and evil,
Inclining to them both: were my wife's liver
Infected as her life, she would not live
The running of one glass.
*Cam.* Who does infect her?
*Leon.* Why, he that wears her like her medal, hanging
About his neck, Bohemia: who, if I
Had servants true about me, that bear eyes
To see alike mine honour as their profits,
Their own particular thrifts, they would do that
Which should undo more doing: ay, and thou,
His cup-bearer, — whom I from meaner form
Have bench'd and rear'd to worship, who mayst see
Plainly as heaven sees earth and earth sees heaven,
How I am gall'd, — mightst bespice a cup,
To give mine enemy a lasting wink;
Which draught to me were cordial.
*Cam.* Sir, my lord,
I could do this, and that with no rash potion,
But with a lingering dram that should not work
Maliciously like poison: but I cannot
Believe this crack to be in my dread mistress,

291 *the pin-and-web* = cataract.
307 *like her medal* = like a medal of her.

So sovereignly being honourable.
I have lov'd thee, —
*Leon.* Make that thy question, and go rot!
Dost think I am so muddy, so unsettled,
To appoint myself in this vexation, sully
The purity and whiteness of my sheets,
Which to preserve is sleep, which being spotted
Is goads, thorns, nettles, tails of wasps,
Give scandal to the blood o' th' prince my son,
Who I do think is mine and love as mine,
Without ripe moving to 't? Would I do this?
Could man so blench?
*Cam.* I must believe you, sir:
I do; and will fetch off Bohemia for 't;
Provided that, when he 's removed, your Highness
Will take again your queen as yours at first,
Even for your son's sake; and thereby for-sealing
The injury of tongues in courts and kingdoms
Known and allied to yours.
*Leon.* Thou dost advise me.
Even so as I mine own course have set down:
I 'll give no blemish to her honour, none.
*Cam.* My lord,
Go then; and with a countenance as clear
As friendship wears at feasts, keep with Bohemia
And with your queen. I am his cupbearer:
If from me he have wholesome beverage,
Account me not your servant.
*Leon.* This is all:
Do 't and thou hast the one half of my heart;
Do 't not, thou split'st thine own.
*Cam.* I 'll do 't, my lord.
*Leon.* I will seem friendly, as thou hast advis'd me. [*Exit.*
*Cam.* O miserable lady! But, for me,
What case stand I in? I must be the poisoner
Of good Polixenes; and my ground to do 't
Is the obedience to a master, one
Who in rebellion with himself will have
All that are his so too. To do this deed,
Promotion follows. If I could find example
Of thousands that had struck anointed kings
And flourish'd after, I 'ld not do 't; but since
Nor brass nor stone nor parchment bears not one,
Let villany itself forswear 't. I must
Forsake the court: to do 't, or no, is certain

337 *for-sealing* = closing up

To me a break-neck. Happy star reign now!
Here comes Bohemia.

*Re-enter* Polixenes.

*Pol.* This is strange: methinks
My favour here begins to warp. Not speak?
Good day, Camillo.
*Cam.* Hail, most royal sir!
*Pol.* What is the news i' th' court?
*Cam.* None rare, my lord.
*Pol.* The King hath on him such a countenance
As he had lost some province and a region
Lov'd as he loves himself: even now I met him
With customary compliment; when he,
Wafting his eyes to the contrary and falling
A lip of much contempt, speeds from me and
So leaves me to consider what is breeding
That changeth thus his manners.
*Cam.* I dare not know, my lord.
*Pol.* How! dare not! do not. Do you know, and dare not?
Be intelligent to me: 't is thereabouts;
For, to yourself, what you do know, you must,
And cannot say, you dare not. Good Camillo,
Your chang'd complexions are to me a mirror
Which shows me mine chang'd too; for I must be
A party in this alteration, finding
Myself thus alter'd with 't.
*Cam.* There is a sickness
Which puts some of us in distemper, but
I cannot name the disease; and it is caught
Of you that yet are well.
*Pol.* How! caught of me!
Make me not sighted like the basilisk:
I have look'd on thousands, who have sped the better
By my regard, but kill'd none so. Camillo, —
As you are certainly a gentleman, thereto
Clerk-like experienc'd, which no less adorns
Our gentry than our parents' noble names,
In whose success we are gentle, — I beseech you,
If you know aught which does behove my knowledge
Thereof to be inform'd, imprison 't not
In ignorant concealment.
*Cam.* I may not answer.
*Pol.* A sickness caught of me, and yet I well!
I must be answer'd. Dost thou hear, Camillo,

388 *basilisk:* an imaginary monster of the serpent kind, whose look was fabled to be deadly.

394 *In whose success we are gentle* = by inheritance from whom we are gentlemen.

I conjure thee, by all the parts of man
Which honour does acknowledge, whereof the least
Is not this suit of mine, that thou declare
What incidency thou dost guess of harm
Is creeping toward me; how far off, how near;
Which way to be prevented, if to be;
If not, how best to bear it.
*Cam.* Sir, I will tell you;
Since I am charg'd in honour and by him
That I think honourable: therefore mark my counsel,
Which must be even as swiftly follow'd as
I mean to utter it, or both yourself and me
Cry lost, and so good night!
*Pol.* On, good Camillo.
*Cam.* I am appointed him to murder you.
*Pol.* By whom, Camillo?
*Cam.* By the King.
*Pol.* For what?
*Cam.* He thinks, nay, with all confidence he swears,
As he had seen 't or been an instrument
To vice you to 't, that you have touch'd his queen
Forbiddenly.
*Pol.* O, then my best blood turn
To an infected jelly, and my name
Be yok'd with his that did betray the Best!
Turn then my freshest reputation to
A savour that may strike the dullest nostril
Where I arrive, and my approach be shunn'd,
Nay, hated too, worse than the great'st infection
That e'er was heard or read!
*Cam.* Swear his thought over
By each particular star in heaven and
By all their influences, you may as well
Forbid the sea for to obey the moon
As or by oath remove or counsel shake
The fabric of his folly, whose foundation
Is pil'd upon his faith and will continue
The standing of his body.
*Pol.* How should this grow?
*Cam.* I know not: but I am sure 't is safer to
Avoid what 's grown than question how 't is born.
If therefore you dare trust my honesty,
That lies enclosed in this trunk which you
Shall bear along impawn'd, away to-night!

403 *incidency* = thing likely to befall.
416 *to vice you* = to force you; or, perhaps, we should read, to 'tice you.

Your followers I will whisper to the business,
And will by twos and threes at several posterns
Clear them o' th' city. For myself, I 'll put
My fortunes to your service, which are here
By this discovery lost. Be not uncertain;
For, by the honour of my parents, I
Have utter'd truth: which if you seek to prove,
I dare not stand by; nor shall you be safer
Than one condemn'd by the King's own mouth, thereon
His execution sworn.
*Pol.* I do believe thee:
I saw his heart in 's face. Give me thy hand:
Be pilot to me, and thy places shall
Still neighbour mine. My ships are ready and
My people did expect my hence departure
Two days ago. This jealousy
Is for a precious creature: as she 's rare,
Must it be great; and as his person 's mighty,
Must it be violent; and as he does conceive
He is dishonour'd by a man which ever
Profess'd to him, why, his revenges must
In that be made more bitter. Fear o'ershades me:
Good expedition be my friend, and comfort
The gracious queen; — part of his theme, but nothing
Of his ill-ta'en suspicion! Come, Camillo;
I will respect thee as a father if
Thou bear'st my life off hence: let us avoid.
*Cam.* It is in mine authority to command
The keys of all the posterns: please your Highness
To take the urgent hour. Come, sir, away. [*Exeunt.*

## ACT II.

### Scene I. *Sicilia. A room in the palace.*

*Enter* Hermione, Mamillius, *and* Ladies.

*Her.* Take the boy to you: he so troubles me,
'T is past enduring.
*First Lady.* Come, my gracious lord,
Shall I be your playfellow?
*Mam.* No, I 'll none of you.
*First Lady.* Why, my sweet lord?
*Mam.* You 'll kiss me hard and speak to me as if
I were a baby still. — I love you better.

459 *part of his theme*, etc.: incomprehensible, but I believe not corrupt. S. himself *might* be able to tell us what he meant when he wrote it; no one else.

*Sec. Lady.* And why so, my lord?
*Mam.* Not for because
Your brows are blacker; yet black brows, they say,
Become some women best, so that there be not
Too much hair there, but in a semicircle,
Or a half-moon made with a pen.
*Sec. Lady.* Who taught you this?
*Mam.* I learnt it out of women's faces. Pray now
What colour are your eyebrows?
*First Lady.* Blue, my lord.
*Mam.* Nay, that 's a mock: I have seen a lady's nose
That has been blue, but not her eyebrows.
*First Lady.* Hark ye;
The Queen your mother rounds apace: we shall
Present our services to a fine new prince
One of these days; and then you 'ld wanton with us,
If we would have you.
*Sec. Lady.* She is spread of late
Into a goodly bulk: good time encounter her!
*Her.* What wisdom stirs amongst you? Come, sir, now
I am for you again: pray you, sit by us,
And tell 's a tale.
*Mam.* Merry or sad shall 't be?
*Her.* As merry as you will.
*Mam.* A sad tale 's best for winter: I have one
Of sprites and goblins.
*Her.* Let 's have that, good sir.
Come on, sit down: come on, and do your best
To fright me with your sprites; you 're powerful at it.
*Mam.* There was a man —
*Her.* Nay, come, sit down; then on.
*Mam.* Dwelt by a churchyard: I will tell it softly;
Yond crickets shall not hear it.
*Her.* Come on, then,
And give 't me in mine ear.

*Enter* LEONTES, *with* ANTIGONUS, Lords, *and* others.

*Leon.* Was he met there? his train? Camillo with him?
*First Lord.* Behind the tuft of pines I met them; never
Saw I men scour so on their way: I eyed them
Even to their ships.
*Leon.* How blest am I
In my just censure, in my true opinion!
Alack, for lesser knowledge! how accurs'd
In being so blest! There may be in the cup
A spider steep'd, and one may drink, depart,
And yet partake no venom, for his knowledge

Is not infected: but if one present
The abhorr'd ingredient to his eye, make known
How he hath drunk, he cracks his gorge, his sides,
With violent hefts. I have drunk, and seen the spider.
Camillo was his help in this, his pander:
There is a plot against my life, my crown.
All 's true that is mistrusted: that false villain
Whom I employ'd was pre-employ'd by him:
He has discover'd my design, and I
Remain a pinch'd thing; yea, a very trick
For them to play at will. How came the postern
So easily open?
*First Lord.* By his great authority;
Which often hath no less prevail'd than so
On your command.
*Leon.* I know 't too well.
Give me the boy: I am glad you did not nurse him:
Though he does bear some signs of me, yet you
Have too much blood in him.
*Her.* What is this? sport?
*Leon.* Bear the boy hence; he shall not come about her;
Away with him! and let her sport herself
With that she 's big with; for 't is Polixenes
Has made thee swell thus.
*Her.* But I 'ld say he had not,
And I 'll be sworn you would believe my saying,
Howe'er you lean to the nayward.
*Leon.* You, my lords,
Look on her, mark her well; be but about
To say she is a goodly lady, and
The justice of your hearts will thereto add
'T is pity she 's not honest, honourable:
Praise her but for this her without-door form,
Which on my faith deserves high speech, and straight
The shrug, the hum or ha, these petty brands
That calumny doth use — O, I am out —
That mercy does, for calumny will sear
Virtue itself: these shrugs, these hums and ha's,
When you have said she 's goodly, come between
Ere you can say she 's honest: but be 't known,
From him that has most cause to grieve it should be,
She 's an adulteress.
*Her.* Should a villain say so,
The most replenish'd villain in the world,

45 *hefts* = heavings.
51 *a pinch'd thing* = a puppet; puppets being played by pinching.

He were as much more villain: you, my lord,
Do but mistake.
*Leon.* You have mistook, my lady,
Polixenes for Leontes. O thou thing!
Which I 'll not call a creature of thy place,
Lest barbarism, making me the precedent,
Should a like language use to all degrees,
And mannerly distinguishment leave out
Betwixt the prince and beggar: I have said
She 's an adulteress; I have said with whom:
More, she 's a traitor, and Camillo is
A federary with her, and one that knows
What she should shame to know herself
But with her most vile principal, that she 's
A bed-swerver, even as bad as those
That vulgars give bold'st titles, ay, and privy
To this their late escape.
*Her.* No, by my life,
Privy to none of this. How will this grieve you,
When you shall come to clearer knowledge, that
You thus have publish'd me! Gentle my lord,
You scarce can right me throughly then to say
You did mistake.
*Leon.* No; if I mistake
In those foundations which I build upon,
The centre is not big enough to bear
A school-boy's top. Away with her! to prison!
He who shall speak for her is afar off guilty
But that he speaks.
*Her.* There 's some ill planet reigns:
I must be patient till the heavens look
With an aspect more favourable. Good my lords,
I am not prone to weeping, as our sex
Commonly are; the want of which vain dew
Perchance shall dry your pities: but I have
That honourable grief lodg'd here which burns
Worse than tears drown: beseech you all, my lords,
With thoughts so qualified as your charities
Shall best instruct you, measure me; and so
The King's will be perform'd!
*Leon.* Shall I be heard?
*Her.* Who is 't that goes with me? Beseech your Highness,
My women may be with me; for you see
My plight requires it. Do not weep, good fools;

90 *federary* = confederate.
102 *The centre:* that is, of the earth.

There is no cause: when you shall know your mistress
Has deserv'd prison, then abound in tears
As I come out: this action I now go on
Is for my better grace. Adieu, my lord:
I never wish'd to see you sorry; now
I trust I shall. My women, come; you have leave.
*Leon.* Go, do our bidding; hence!

[*Exit Queen, guarded; with Ladies.*

*First Lord.* Beseech your Highness, call the Queen again.
*Ant.* Be certain what you do, sir, lest your justice
Prove violence; in the which three great ones suffer,
Yourself, your queen, your son.
*First Lord.* For her, my lord,
I dare my life lay down and will do 't, sir,
Please you t' accept it, that the Queen is spotless
I' th' eyes of Heaven and to you; I mean,
In this which you accuse her.
*Ant.* If it prove
She 's otherwise, I 'll keep my stables where
I lodge my wife; I 'll go in couples with her;
Than when I feel and see her no farther trust her;
For every inch of woman in the world,
Ay, every dram of woman's flesh is false,
If she be.
*Leon.* Hold your peaces.
*First Lord.* Good my lord, —
*Ant.* It is for you we speak, not for ourselves:
You are abus'd and by some putter-on
That will be damn'd for 't; would I knew the villain,
I would land-damn him. Be she honour-flaw'd,
I have three daughters; the eldest is eleven;
The second and the third, nine, and some five;
If this prove true, they 'll pay for 't: by mine honour,
I 'll geld 'em all; fourteen they shall not see,
To bring false generations: they are co-heirs;
And I had rather glib myself than they
Should not produce fair issue.
*Leon.* Cease; no more.
You smell this business with a sense as cold
As is a dead man's nose: but I do see 't and feel 't,
As you feel doing thus; and see withal
The instruments that feel.

134 *I'll keep my stables*, etc.: incomprehensible, but not corrupt. All efforts at explanation have been absurd or over subtle. Possibly there is an obscure allusion to "They were fed as horses in the morning; every one neighed after his neighbor's wife." Jer. v. 8. *Keep* possibly = guard, shut up, — a use of the word not infrequent.

143 *land-damn*. Possibly the allusion is to the punishment of being half buried in the earth and left to starve.

149 *glib* = castrate, geld.

*Ant.* If it be so,
We need no grave to bury honesty:
There 's not a grain of it the face to sweeten
Of the whole dungy earth.
*Leon.* What! lack I credit?
*First Lord.* I had rather you did lack than I, my lord,
Upon this ground; and more it would content me
To have her honour true than your suspicion,
Be blam'd for 't how you might.
*Leon.* Why, what need we
Commune with you of this, but rather follow
Our forceful instigation? Our prerogative
Calls not your counsels, but our natural goodness
Imparts this; which if you, or stupefied
Or seeming so in skill, cannot or will not
Relish a truth like us, inform yourselves
We need no more of your advice: the matter,
The loss, the gain, the ordering on 't, is all
Properly ours.
*Ant.* And I wish, my liege,
You had only in your silent judgement tried it,
Without more overture.
*Leon.* How could that be?
Either thou art most ignorant by age,
Or thou wert born a fool. Camillo's flight,
Added to their familiarity,
Which was as gross as ever touch'd conjecture,
That lack'd sight only, nought for approbation
But only seeing, all other circumstances
Made up to the deed, doth push on this proceeding:
Yet, for a greater confirmation,
For in an act of this importance 't were
Most piteous to be wild, I have dispatch'd in post
To sacred Delphos, to Apollo's temple,
Cleomenes and Dion, whom you know
Of stuff'd sufficiency: now from the oracle
They will bring all; whose spiritual counsel had,
I shall stop or spur me. Have I done well?
*First Lord.* Well done, my lord.
*Leon.* Though I am satisfi'd and need no more
Than what I know, yet shall the oracle
Give rest to the minds of others, such as he
Whose ignorant credulity will not
Come up to the truth. So have we thought it good
From our free person she should be confin'd,
Lest that the treachery of the two fled hence

Be left her to perform. Come, follow us;
We are to speak in public; for this business
Will raise us all.
*Ant.* [*Aside.*] To laughter, as I take it,
If the good truth were known. [*Exeunt.*

SCENE II. *Outer ward of a prison.*

*Enter* PAULINA, *a* Gentleman, *and* Attendants.

*Paul.* The keeper of the prison, call to him;
Let him have knowledge who I am. [*Exit Gent.*
Good lady,
No court in Europe is too good for thee;
What dost thou then in prison?
*Re-enter* Gentleman, *with the* Gaoler.
Now, good sir,
You know me, do you not?
*Gaol.* For a worthy lady,
And one whom much I honour.
*Paul.* Pray you then,
Conduct me to the Queen.
*Gaol.* I may not, madam:
To the contrary I have express commandment.
*Paul.* Here 's ado,
To lock up honesty and honour from
The access of gentle visitors! Is 't lawful, pray you,
To see her women? any of them? Emilia?
*Gaol.* So please you, madam,
To put apart these your attendants, I
Shall bring Emilia forth.
*Paul.* I pray now, call her.
Withdraw yourselves. [*Exeunt Gentleman and Attendants.*
*Gaol.* And, madam,
I must be present at your conference.
*Paul.* Well, be 't so, prithee. [*Exit Gaoler.*
Here 's such ado to make no stain a stain
As passes colouring.
*Re-enter* Gaoler, *with* EMILIA.
Dear gentlewoman,
How fares our gracious lady?
*Emil.* As well as one so great and so forlorn
May hold together: on her frights and griefs,
Which never tender lady hath borne greater,
She is something before her time deliver'd.
*Paul.* A boy?

[11] *gentle* = genteel, well born.

*Emil.* A daughter, and a goodly babe,
Lusty and like to live: the Queen receives
Much comfort in 't; says "My poor prisoner,
I am innocent as you."
*Paul.* I dare be sworn:
These dangerous unsafe lunes i' th' King, beshrew them!
He must be told on 't, and he shall: the office
Becomes a woman best; I 'll take 't upon me:
If I prove honey-mouth'd, let my tongue blister
And never to my red-look'd anger be
The trumpet any more. Pray you, Emilia,
Commend my best obedience to the Queen:
If she dares trust me with her little babe,
I 'll show 't the King and undertake to be
Her advocate to the loud'st. We do not know
How he may soften at the sight o' th' child:
The silence often of pure innocence
Persuades when speaking fails.
*Emil.* Most worthy madam,
Your honour and your goodness is so evident
That your free undertaking cannot miss
A thriving issue: there is no lady living
So meet for this great errand. Please your ladyship
To visit the next room, I 'll presently
Acquaint the Queen of your most noble offer;
Who but to-day hammer'd of this design,
But durst not tempt a minister of honour,
Lest she should be deni'd.
*Paul.* Tell her, Emilia,
I 'll use that tongue I have: if wit flow from 't
As boldness from my bosom, let 't not be doubted
I shall do good.
*Emil.* Now be you blest for it!
I 'll to the Queen: please you, come something nearer.
*Gaol.* Madam, if 't please the Queen to send the babe,
I know not what I shall incur to pass it,
Having no warrant.
*Paul.* You need not fear it, sir:
This child was prisoner to the womb and is
By law and process of great nature thence
Freed and enfranchis'd, not a party to
The anger of the King nor guilty of,
If any be, the trespass of the Queen.
*Gaol.* I do believe it.
*Paul.* Do not you fear: upon mine honour, I
Will stand betwixt you and danger. [*Exeunt.*

Scene III. *A room in* Leontes' *palace.*

*Enter* Leontes, Antigonus, Lords, *and* Servants.

*Leon.* Nor night nor day no rest: it is but weakness
To bear the matter thus; mere weakness. If
The cause were not in being, — part o' th' cause,
She the adulteress; for the harlot king
Is quite beyond mine arm, out of the blank
And level of my brain, plot-proof; but she
I can hook to me: say that she were gone,
Given to the fire, a moiety of my rest
Might come to me again. Who 's there?
*First Serv.* My lord?
*Leon.* How does the boy?
*First Serv.* He took good rest to-night;
'T is hoped his sickness is discharg'd.
*Leon.* To see his nobleness!
Conceiving the dishonour of his mother,
He straight declin'd, droop'd, took it deeply,
Fasten'd and fix'd the shame on 't in himself,
Threw off his spirit, his appetite, his sleep,
And downright languish'd. Leave me solely: go,
See how he fares. [*Exit Serv.*] Fie, fie! no thought of him:
The very thought of my revenges that way
Recoil upon me: in himself too mighty,
And in his parties, his alliance; let him be
Until a time may serve: for present vengeance,
Take it on her. Camillo and Polixenes
Laugh at me, make their pastime at my sorrow:
They should not laugh if I could reach them, nor
Shall she within my power.

*Enter* Paulina, *with a babe.*

*First Lord.* You must not enter.
*Paul.* Nay, rather, good my lords, be second to me:
Fear you his tyrannous passion more, alas,
Than the Queen's life? a gracious innocent soul,
More free than he is jealous.
*Ant.* That 's enough.
*Sec. Serv.* Madam, he hath not slept to-night; commanded
None should come at him.
*Paul.* Not so hot, good sir:
I come to bring him sleep. 'T is such as you,
That creep like shadows by him and do sigh

4 *harlot:* used as both masculine and feminine
5 *mine arm.* Probably S. wrote "mine aim."

At each his needless heavings, such as you
Nourish the cause of his awaking: I
Do come with words as medicinal as true,
Honest as either, to purge him of that humour
That presses him from sleep.
*Leon.* What noise there, ho?
*Paul.* No noise, my lord; but needful conference
About some gossips for your Highness.
*Leon.* How!
Away with that audacious lady! Antigonus,
I charg'd thee that she should not come about me:
I knew she would.
*Ant.* I told her so, my lord,
On your displeasure's peril and on mine,
She should not visit you.
*Leon.* What, canst not rule her?
*Paul.* From all dishonesty he can: in this,
Unless he take the course that you have done,
Commit me for committing honour, trust it.
He shall not rule me.
*Ant.* La you now, you hear:
When she will take the rein I let her run;
But she 'll not stumble.
*Paul.* Good my liege, I come;
And, I beseech you, hear me, who profess
Myself your loyal servant, your physician,
Your most obedient counsellor, yet that dare
Less appear so in comforting your evils,
Than such as most seem yours: I say, I come
From your good queen.
*Leon.* Good queen!
*Paul.* Good queen, my lord,
Good queen; I say good queen;
And would by combat make her good, so were I
A man, the worst about you.
*Leon.* Force her hence.
*Paul.* Let him that makes but trifles of his eyes
First hand me: on mine own accord I 'll off;
But first I 'll do my errand. The good queen,
For she is good, hath brought you forth a daughter;
Here 't is; commends it to your blessing. [*Laying down the child*
*Leon.* Out!
A mankind witch! Hence with her, out o' door:
A most intelligencing bawd!
*Paul.* Not so:

* *gossips* = sometimes sponsors, sometimes those who visited a woman in childbed.

I am as ignorant in that as you
In so entitling me, and no less honest
Than you are mad; which is enough, I 'll warrant,
As this world goes, to pass for honest.
*Leon.* Traitors!
Will you not push her out? Give her the bastard.
Thou dotard! thou art woman-tir'd, unroosted
By thy dame Partlet here. Take up the bastard;
Take 't up, I say; give 't to thy crone.
*Paul.* For ever
Unvenerable be thy hands, if thou
Tak'st up the princess by that forced baseness
Which he has put upon 't!
*Leon.* He dreads his wife.
*Paul.* So I would you did; then 't were past all doubt
You 'ld call your children yours.
*Leon.* A nest of traitors!
*Ant.* I am none, by this good light.
*Paul.* Nor I, nor any
But one that 's here, and that 's himself; for he
The sacred honour of himself, his queen's,
His hopeful son's, his babe's, betrays to slander,
Whose sting is sharper than the sword's; and will not —
For, as the case now stands, it is a curse
He cannot be compell'd to 't — once remove
The root of his opinion, which is rotten
As ever oak or stone was sound.
*Leon.* A callat
Of boundless tongue, who late hath beat her husband
And now baits me! This brat is none of mine;
It is the issue of Polixenes:
Hence with it, and together with the dam
Commit them to the fire!
*Paul.* It is yours;
And, might we lay the old proverb to your charge,
So like you, 't is the worse. Behold, my lords,
Although the print be little, the whole matter
And copy of the father, eye, nose, lip,
The trick of 's frown, his forehead, nay, the valley,
The pretty dimples of his chin and cheek,
His smiles,
The very mould and frame of hand, nail, finger:

74 *woman-tir'd* = woman-beaten, henpecked. To tire, in falconry, was to rend and devour.
78 *that forc'd baseness* = that violent insult (calling it bastard).
90 *callat* = scolding quean.
92 *beat — bait.* A play upon these words, which were pronounced alike.

And thou, good goddess Nature, which hast made it
So like to him that got it, if thou hast
The ordering of the mind too, 'mongst all colours
No yellow in 't, lest she suspect, as he does,
Her children not her husband's!
*Leon.* A gross hag!
And, lozel, thou art worthy to be hang'd,
That wilt not stay her tongue.
*Ant.* Hang all the husbands
That cannot do that feat, you 'll leave yourself
Hardly one subject.
*Leon.* Once more, take her hence.
*Paul.* A most unworthy and unnatural lord
Can do no more.
*Leon.* I 'll ha' thee burnt.
*Paul.* I care not:
It is an heretic that makes the fire,
Not she which burns in 't. I 'll not call you tyrant;
But this most cruel usage of your queen,
Not able to produce more accusation
Than your own weak-hing'd fancy, something savours
Of tyranny and will ignoble make you,
Yea, scandalous to the world.
*Leon.* On your allegiance,
Out of the chamber with her! Were I a tyrant,
Where were her life? she durst not call me so,
If she did know me one. Away with her!
*Paul.* I pray you, do not push me; I 'll be gone.
Look to your babe, my lord; 't is yours: Jove send her
A better guiding spirit! What needs these hands?
You, that are thus so tender o'er his follies,
Will never do him good, not one of you.
So, so: farewell; we are gone. [*Exit.*
*Leon.* Thou, traitor, hast set on thy wife to this.
My child? away with 't! Even thou, that hast
A heart so tender o'er it, take it hence
And see it instantly consum'd with fire;
Even thou and none but thou. Take it up straight:
Within this hour bring me word 't is done,
And by good testimony, or I 'll seize thy life,
With what thou else call'st thine. If thou refuse
And wilt encounter with my wrath, say so;
The bastard's brains with these my proper hands
Shall I dash out. Go, take it to the fire;
For thou set'st on thy wife.

109 *lozel* = good for naught, "loafer."

*Ant.* I did not, sir:
These lords, my noble fellows, if they please,
Can clear me in 't.
*Lords.* We can: my royal liege,
He is not guilty of her coming hither.
*Leon.* You 're liars all.
*First Lord.* Beseech your Highness, give us better credit:
We have always truly serv'd you, and beseech'
So to esteem of us, and on our knees we beg,
As recompense of our dear services
Past and to come, that you do change this purpose,
Which being so horrible, so bloody, must
Lead on to some foul issue: we all kneel.
*Leon.* I am a feather for each wind that blows:
Shall I live on to see this bastard kneel
And call me father? better burn it now
Than curse it then. But be it; let it live.
It shall not neither. You, sir, come you hither;
You that have been so tenderly officious
With Lady Margery, your midwife there,
To save this bastard's life, — for 't is a bastard,
So sure as this beard 's gray, — what will you adventure
To save this brat's life?
*Ant.* Any thing, my lord,
That my ability may undergo
And nobleness impose: at least thus much:
I 'll pawn the little blood which I have left
To save the innocent: any thing possible.
*Leon.* It shall be possible. Swear by this sword
Thou wilt perform my bidding.
*Ant.* I will, my lord.
*Leon.* Mark and perform it, see'st thou: for the fail
Of any point in 't shall not only be
Death to thyself but to thy lewd-tongu'd wife,
Whom for this time we pardon. We enjoin thee,
As thou art liege-man to us, that thou carry
This female bastard hence and that thou bear it
To some remote and desert place quite out
Of our dominions, and that there thou leave it,
Without more mercy, to it own protection
And favour of the climate. As by strange fortune
It came to us, I do in justice charge thee,

148 *and beseech'*. Strange as it may seem, the apostrophe after "beseech" stands for "you" in the folio, and the style of the play and the manner in which it is printed unite to show that the ellipsis and the mark of it were intentional.

178 *it own* = its own. The possessive form *its* of the neuter pronoun was just coming into use in S.'s day. Previously *his*, *her*, and *it* (the old form) and even *the* were used.

On thy soul's peril and thy body's torture,
That thou commend it strangely to some place
Where chance may nurse or end it. Take it up.
*Ant.* I swear to do this, though a present death
Had been more merciful. Come on, poor babe:
Some powerful spirit instruct the kites and ravens
To be thy nurses! Wolves and bears, they say,
Casting their savageness aside, have done
Like offices of pity. Sir, be prosperous
In more than this deed does require! And blessing
Against this cruelty fight on thy side,
Poor thing, condemn'd to loss! [*Exit with the babe.*
*Leon.* No, I 'll not rear
Another's issue.

*Enter an* Attendant.

*Atten.* Please your Highness, posts
From those you sent to the oracle are come
An hour since: Cleomenes and Dion,
Being well arriv'd from Delphos, are both landed,
Hasting to the court.
*First Lord.* So please you, sir, their speed
Hath been beyond account.
*Leon.* Twenty-three days
They have been absent: 't is good speed; foretells
The great Apollo suddenly will have
The truth of this appear. Prepare you, lords;
Summon a session, that we may arraign
Our most disloyal lady, for, as she hath
Been publicly accus'd, so shall she have
A just and open trial. While she lives
My heart will be a burthen to me. Leave me,
And think upon my bidding. [*Exeunt.*

## ACT III.

### SCENE I. *A street in a Sicilian sea-port.*

*Enter* CLEOMENES *and* DION.

*Cleo.* The climate 's delicate, the air most sweet,
Fertile the isle, the temple much surpassing
The common praise it bears.
*Dion.* I shall report,
For most it caught me, the celestial habits,
Methinks I so should term them, and the reverence

[2] *Fertile the isle.* In placing Delphos on an island, S. adopted the error of the writer whose story he was using; and what matter?

Of the grave wearers. O, the sacrifice!
How ceremonious, solemn and unearthly
It was i' th' offering!
*Cleo.* But of all, the burst
And the ear-deafening voice o' th' oracle,
Kin to Jove's thunder, so surpris'd my sense,
Tnat I was nothing.
*Dion.* If the event o' th' journey
Prove as successful to the Queen,— O be 't so!—
As it hath been to us rare, pleasant, speedy,
The time is worth to use on 't.
*Cleo.* Great Apollo
Turn all to the best! These proclamations,
So forcing faults upon Hermione,
I little like.
*Dion.* The violent carriage of it
Will clear or end the business: when the oracle,
Thus by Apollo's great divine seal'd up,
Shall the contents discover, something rare
Even then will rush to knowledge. Go: fresh horses!
And gracious be the issue! [*Exeunt*

Scene II. *Sicilia. A hall of justice in the palace.*

*Enter* Leontes, Lords, *and* Officers.

*Leon.* This sessions, (to our great grief we pronounce,)
Even pushes 'gainst our heart: the party tried
The daughter of a king, our wife, and one
Of us too much belov'd. Let us be clear'd
Of being tyrannous, since we so openly
Proceed in justice, which shall have due course,
Even to the guilt or the purgation.
Produce the prisoner.
*Off.* It is his Highness' pleasure that the Queen
Appear in person here in court. Silence!

*Enter* Hermione *guarded;* Paulina *and* Ladies *attending.*

*Leon.* Read the indictment.

*Off.* [*Reads.*] Hermione, Queen to the worthy Leontes, king of Sicilia, thou art here accused and arraigned of high treason, in committing adultery with Polixenes, king of Bohemia, and conspiring with Camillo to take away the life of our sovereign lord the King, thy royal husband: the pretence whereof being by circumstances partly laid open, thou, Hermione, contrary to the faith and allegiance of a true subject, didst counsel and aid them, for their better safety, to fly away by night.

*Her.* Since what I am to say must be but that
Which contradicts my accusation, and
The testimony on my part no other

But what comes from myself, it shall scarce boot me
To say Not guilty: mine integrity
Being counted falsehood, shall, as I express it,
Be so receiv'd. But thus: — If powers divine
Behold our human actions, as they do,
I doubt not then but innocence shall make
False accusation blush and tyranny
Tremble at patience. You, my lord, best know,
(Who least will seem to do so,) my past life
Hath been as continent, as chaste, as true,
As I am now unhappy; which is more
Than history can pattern, though devis'd
And play'd to take spectators. For behold me
A fellow of the royal bed, which owe
A moiety of the throne, a great king's daughter,
The mother to a hopeful prince, here standing
To prate and talk for life and honour 'fore
Who please to come and hear. For life, I prize it
As I weigh grief, which I would spare: for honour,
'T is a derivative from me to mine,
And only that I stand for. I appeal
To your own conscience, sir, before Polixenes
Came to your court, how I was in your grace,
How merited to be so; since he came,
With what encounter so uncurrent I
Have strain'd to appear thus: if one jot beyond
The bound of honour, or in act or will
That way inclining, harden'd be the hearts
Of all that hear me, and my near'st of kin
Cry fie upon my grave!

*Leon.* I ne'er heard yet
That any of these bolder vices wanted
Less impudence to gainsay what they did
Than to perform it first.

*Her.* That 's true enough;
Though 't is a saying, sir, not due to me.

*Leon.* You will not own it.

*Her.* More than mistress of
Which comes to me in name of fault, I must not
At all acknowledge. For Polixenes,
With whom I am accus'd, I do confess
I lov'd him as in honour he requir'd,
With such a kind of love as might become

[35] *owe* = own.
[46] *encounter so uncurrent* = (possibly) intercourse so unallowable, (in Fr.) *inconvenable*: ocurrent gives a sense in accordance with the context, and is suggested.
[56] *More than mistress*, etc.: I must not confess to more than I am accused of.

A lady like me, with a love even such,
So and no other, as yourself commanded:
Which not to have done I think had been in me
Both disobedience and ingratitude
To you and toward your friend, whose love had spoke,
Even since it could speak, from an infant, freely
That it was yours. Now, for conspiracy,
I know not how it tastes; though it be dish'd
For me to try how: all I know of it
Is that Camillo was an honest man;
And why he left your court, the gods themselves,
Wotting no more than I, are ignorant.
*Leon.* You knew of his departure, as you know
What you have underta'en to do in 's absence.
*Her.* Sir,
You speak a language that I understand not:
My life stands in the level of your dreams,
Which I 'll lay down.
*Leon.* Your actions are my dreams;
You had a bastard by Polixenes,
And I but dream'd it. As you were past all shame, —
Those of your fact are so, — so past all truth:
Which to deny concerns more than avails; for as
Thy brat hath been cast out, like to itself,
No father owning it, — which is, indeed,
More criminal in thee than it, — so thou
Shalt feel our justice, in whose easiest passage
Look for no less than death.
*Her.* Sir, spare your threats:
The bug which you would fright me with I seek.
To me can life be no commodity:
The crown and comfort of my life, your favour,
I do give lost; for I do feel it gone,
But know not how it went. My second joy
And first-fruits of my body, from his presence
I am barr'd, like one infectious. My third comfort,
Starr'd most unluckily, is from my breast,
The innocent milk in it most innocent mouth
Haled out to murder: myself on every post
Proclaim'd a strumpet: with immodest hatred
The child-bed privilege denied, which 'longs
To women of all fashion; lastly, hurried
Here to this place, i' th' open air, before

78 *the level of your dreams* = the range of your suspicions.
89 *bug* = object of terror.
90 *commodity* = profit, good: even now goods are called commodities.
97 *it* = its.

I have got strength of limit. Now, my liege,
Tell me what blessings I have here alive,
That I should fear to die? Therefore proceed.
But yet hear this; mistake me not; no life,
I prize it not a straw, but for mine honour,
Which I would free, if I shall be condemn'd
Upon surmises, all proofs sleeping else
But what your jealousies awake, I tell you
'T is rigour and not law. Your honours all,
I do refer me to the oracle:
Apollo be my judge!

*First Lord.* This your request
Is altogether just: therefore bring forth,
And in Apollo's name, his oracle. [*Exeunt certain Officers.*

*Her.* The Emperor of Russia was my father:
O that he were alive, and here beholding
His daughter's trial! that he did but see
The flatness of my misery, yet with eyes
Of pity, not revenge!

*Re-enter* Officers, *with* CLEOMENES *and* DION.

*Off.* You here shall swear upon this sword of justice,
That you, Cleomenes and Dion, have
Been both at Delphos, and from thence have brought
This seal'd-up oracle, by the hand deliver'd
Of great Apollo's priest, and that since then
You have not dar'd to break the holy seal
Nor read the secrets in 't.

*Cleo. Dion.* All this we swear.

*Leon.* Break up the seals and read.

*Off.* [*Reads.*] Hermione is chaste; Polixenes blameless; Camillo a true subject; Leontes a jealous tyrant; his innocent babe truly begotten; and the King shall live without an heir, if that which is lost be not found.

*Lords.* Now blessed be the great Apollo!

*Her.* Praised!

*Leon.* Hast thou read truth?

*Off.* Ay, my lord; even so
As it is here set down.

*Leon.* There is no truth at all i' th' oracle:
The sessions shall proceed: this is mere falsehood.

*Enter* Servant.

*Serv.* My lord the King, the King!

*Leon.* What is the business?

*Serv.* O sir, I shall be hated to report it!
The prince your son, with mere conceit and fear

103 *strength of limit* = strength to pass bounds.

Of the Queen's speed, is gone.
*Leon.* How! gone!
*Serv.* Is dead.
*Leon.* Apollo 's angry; and the heavens themselves
Do strike at my injustice. [*Hermione swoons.*] How now there!
*Paul.* This news is mortal to the Queen: look down
And see what death is doing.
*Leon.* Take her hence:
Her heart is but o'ercharg'd; she will recover:
I have too much believ'd mine own suspicion:
Beseech you, tenderly apply to her
Some remedies for life. [*Exeunt Paulina and Ladies, with Hermione.*
Apollo, pardon
My great profaneness 'gainst thine oracle!
I 'll reconcile me to Polixenes,
New woo my queen, recall the good Camillo,
Whom I proclaim a man of truth, of mercy;
For, being transported by my jealousies
To bloody thoughts and to revenge, I chose
Camillo for the minister to poison
My friend Polixenes: which had been done,
But that the good mind of Camillo tardied
My swift command, though I with death and with
Reward did threaten and encourage him,
Not doing 't and being done: he, most humane
And fill'd with honour, to my kingly guest
Unclasp'd my practice, quit his fortunes here,
Which you knew great, and to the hazard
Of all incertainties himself commended,
No richer than his honour: how he glisters
Thorough my rust! and how his piety
Does my deeds make the blacker!

*Re-enter* Paulina.

*Paul.* Woe the while!
O, cut my lace, lest my heart, cracking it,
Break too!
*First Lord.* What fit is this, good lady?
*Paul.* What studied torments, tyrant, hast for me?
What wheels? racks? fires? what flaying? boiling?
In leads or oils? what old or newer torture
Must I receive, whose every word deserves
To taste of thy most worst? Thy tyranny
Together working with thy jealousies,
Fancies too weak for boys, too green and idle

140 *speed* = fortune, prospect of success.

For girls of nine, O, think what they have done
And then run mad indeed, stark mad! for all
Thy by-gone fooleries were but spices of it.
That thou betray'dst Polixenes, 't was nothing;
That did but show thee of a soul inconstant
And damnable ingrateful: nor was 't much,
Thou wouldst have poison'd good Camillo's honour,
To have him kill a king; poor trespasses,
More monstrous standing by: whereof I reckon
The casting forth to crows thy baby-daughter
To be or none or little; though a devil
Would have shed water out of fire ere done 't:
Nor is 't directly laid to thee, the death
Of the young prince, whose honourable thoughts,
Thoughts high for one so tender, cleft the heart
That could conceive a gross and foolish sire
Blemish'd his gracious dam: this is not, no,
Laid to thy answer: but the last, — O lords,
When I have said, cry "woe!" — the Queen, the Queen,
The sweet'st, dear'st creature 's dead, and vengeance for 't
Not dropp'd down yet.
*First Lord.* The higher powers forbid!
*Paul.* I say she 's dead; I 'll swear 't. If word nor oath
Prevail not, go and see: if you can bring
Tincture or lustre in her lip, her eye,
Heat outwardly or breath within, I 'll serve you
As I would do the gods. But, O thou tyrant!
Do not repent these things, for they are heavier
Than all thy woes can stir: therefore betake thee
To nothing but despair. A thousand knees
Ten thousand years together, naked, fasting,
Upon a barren mountain, and still winter
In storm perpetual, could not move the gods
To look that way thou wert.
*Leon.* Go on, go on:
Thou canst not speak too much; I have deserv'd
All tongues to talk their bitt'rest.
*First Lord.* Say no more:
Howe'er the business goes, you have made fault
I' th' boldness of your speech.
*Paul.* I am sorry for 't:
All faults I make, when I shall come to know them,
I do repent. Alas! I have show'd too much
The rashness of a woman: he is touch'd
To the noble heart. What 's gone and what 's past help
Should be past grief: do not receive affliction

At my petition; I beseech you, rather
Let me be punish'd, that have minded you
Of what you should forget. Now, good my liege,
Sir, royal sir, forgive a foolish woman:
The love I bore your queen — lo, fool again! —
I 'll speak of her no more, nor of your children;
I 'll not remember you of my own lord,
Who is lost too: take your patience to you,
And I 'll say nothing.
*Leon.* Thou didst speak but well
When most the truth; which I receive much better
Than to be pitied of thee. Prithee, bring me
To the dead bodies of my queen and son:
One grave shall be for both: upon them shall
The causes of their death appear, unto
Our shame perpetual. Once a day I 'll visit
The chapel where they lie, and tears shed there
Shall be my recreation: so long as nature
Will bear up with this exercise, so long
I daily vow to use it. Come and lead me
Unto these sorrows. [*Exeunt.*

Scene III. *Bohemia. A desert country near the sea.*

*Enter* Antigonus, *with the* Babe, *and a* Mariner.

*Ant.* Thou art perfect then, our ship hath touch'd upon
The deserts of Bohemia?
*Mar.* Ay, my lord; and fear
We have landed in ill time: the skies look grimly
And threaten present blusters. In my conscience,
The heavens with that we have in hand are angry
And frown upon 's.
*Ant.* Their sacred wills be done! Go, get aboard;
Look to thy bark: I 'll not be long before
I call upon thee.
*Mar.* Make your best haste, and go not
Too far i' th' land: 't is like to be loud weather;
Besides, this place is famous for the creatures
Of prey that keep upon 't.
*Ant.* Go thou away:
I 'll follow instantly.
*Mar.* I am glad at heart
To be so rid o' th' business. [*Exit.*
*Ant.* Come, poor babe:
I have heard, but not believed, the spirits o' th' dead
May walk again: if such thing be, thy mother

Appear'd to me last night, for ne'er was dream
So like a waking. To me comes a creature,
Sometimes her head on one side, some another;
I never saw a vessel of like sorrow,
So fill'd and so becoming: in pure white robes,
Like very sanctity, she did approach
My cabin where I lay; thrice bow'd before me,
And gasping to begin some speech, her eyes
Became two spouts: the fury spent, anon
Did this break from her: "Good Antigonus,
Since fate, against thy better disposition,
Hath made thy person for the thrower-out
Of my poor babe, according to thine oath,
Places remote enough are in Bohemia,
There weep and leave it crying; and, for the babe
Is counted lost for ever, Perdita,
I prithee, call 't. For this ungentle business,
Put on thee by my lord, thou ne'er shalt see
Thy wife Paulina more." And so, with shrieks,
She melted into air. Affrighted much,
I did in time collect myself and thought
This was so, and no slumber. Dreams are toys:
Yet for this once, yea, superstitiously,
I will be squar'd by this. I do believe
Hermione hath suffer'd death, and that
Apollo would, this being indeed the issue
Of King Polixenes, it should here be laid,
Either for life or death, upon the earth
Of its right father. Blossom, speed thee well!
There lie, and there thy character: there these;
Which may, if fortune please, both breed thee, pretty,
*[Laying down the babe, with a paper and a bundle.*
And still rest thine. The storm begins: poor wretch,
That for thy mother's fault art thus expos'd
To loss and what may follow! Weep I cannot,
But my heart bleeds; and most accurs'd am I
To be by oath enjoin'd to this. Farewell!
The day frowns more and more: thou 'rt like to have
A lullaby too rough: I never saw
The heavens so dim by day. A savage clamour!
Well may I get aboard! This is the chase:
I am gone for ever. *[Exit, pursued by a bear.*

*Enter a* Shepherd.

*Shep.* I would there were no age between sixteen and three-

22 *becoming* = decent, decorous: but the passage is obscure, and perhaps corrupted.
42 *character* = description.

and-twenty, or that youth would sleep out the rest; for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting — [*Horns.*] Hark you now! Would any but these boil'd brains of nineteen and two-and-twenty hunt this weather? They have scar'd away two of my best sheep, which I fear the wolf will sooner find than the master: if any where I have them, 't is by the seaside, browsing of ivy. Good luck, an 't be thy will! what have we here? Mercy on 's, a barne; a very pretty barne! A boy or a child, I wonder? A pretty one; a very pretty one: sure, some 'scape: though I am not bookish, yet I can read waiting-gentlewoman in the 'scape. This has been some stair-work, some trunk-work, some behind-door-work: they were warmer that got this than the poor thing is here. I 'll take it up for pity: yet I 'll tarry till my son come; he halloo'd but even now. Whoa, ho, hoa!

*Enter* Clown.

*Clo.* Hilloa, loa!

*Shep.* What, art so near? If thou 'lt see a thing to talk on when thou art dead and rotten, come hither. What ail'st thou, man?

*Clo.* I have seen two such sights, by sea and by land! but I am not to say it is a sea, for it is now the sky: betwixt the firmament and it you cannot thrust a bodkin's point. 81

*Shep.* Why, boy, how is it?

*Clo.* I would you did but see how it chafes, how it rages, how it takes up the shore! but that 's not to the point. O, the most piteous cry of the poor souls! sometimes to see 'em, and not to see 'em; now the ship boring the moon with her mainmast, and anon swallowed with yest and froth, as you 'ld thrust a cork into a hogshead. And then for the land-service, to see how the bear tore out his shoulder-bone; how he cri'd to me for help and said his name was Antigonus, a nobleman. But to make an end of the ship, to see how the sea flap-dragon'd it: but, first, how the poor souls roared, and the sea mock'd them; and how the poor gentleman roared and the bear mock'd him, both roaring louder than the sea or weather.

*Shep.* Name of mercy, when was this, boy?

*Clo.* Now, now: I have not wink'd since I saw these sights: the men are not yet cold under water, nor the bear half din'd on the gentleman: he 's at it now.

*Shep.* Would I had been by, to have help'd the old man!

*Clo.* I would you had been by the ship side, to have help'd her: there your charity would have lack'd footing. 101

[68] *or a child.* *Child* was sometimes used for *girl*; we should probably read "a *god*, or a *child*," which are the words of the old story; this is the more probable, because in this very play, Act I. Sc. 1, line 33, a boy (the prince) is emphatically called a child.

[91] *flap-dragon'd* = swallowed it down like the flap-dragons (burning almonds, raisins, etc.) in a bowl of burning liquor.

*Shep.* Heavy matters! heavy matters! but look thee here, boy. Now bless thyself: thou mettest with things dying, I with things new-born. Here 's a sight for thee; look thee, a bearing-cloth for a squire's child! look thee here; take up, take up, boy; open 't. So, let 's see: it was told me I should be rich by the fairies. This is some changeling: open 't. What 's within? boy?

*Clo.* You 're a made old man: if the sins of your youth are forgiven you, you 're well to live. Gold! all gold! 110

*Shep.* This is fairy gold, boy, and 't will prove so: up with 't, keep it close: home, home, the next way. We are lucky, boy; and to be so still requires nothing but secrecy. Let my sheep go: come, good boy, the next way home.

*Clo.* Go you the next way with your findings. I 'll go see if the bear be gone from the gentleman and how much he hath eaten: they are never curst but when they are hungry: if there be any of him left, I 'll bury it.

*Shep.* That 's a good deed. If thou mayest discern by that which is left of him what he is, fetch me to the sight of him.

*Clo.* Marry, will I; and you shall help to put him i' th' ground.

*Shep.* 'T is a lucky day, boy, and we 'll do good deeds on 't.

[*Exeunt.*

## ACT IV. Scene I.

*Enter* Time, *the* Chorus.

*Time.* I, that please some, try all, both joy and terror
Of good and bad, that makes and unfolds error,
Now take upon me, in the name of Time,
To use my wings. Impute it not a crime
To me or my swift passage, that I slide
O'er sixteen years and leave the growth untri'd
Of that wide gap, since it is in my power
To o'erthrow law and in one self-born hour
To plant and o'erwhelm custom. Let me pass
The same I am, ere ancient'st order was 10
Or what is now receiv'd: I witness to
The times that brought them in; so shall I do
To th' freshest things now reigning, and make stale
The glistering of this present, as my tale
Now seems to it. Your patience this allowing,

104 *bearing-cloth* = infant's robe at baptism.
112 *next* = nearest.
117 *curst* = cross, fierce.
*Time as Chorus.* This speech is probably not S.'s, possibly Chapman's. It does not properly constitute a scene; but on this account we need not disturb a long established arrangement.

I turn my glass and give my scene such growing
As you had slept between: Leontes leaving,
The effects of his fond jealousies so grieving
That he shuts up himself, imagine me,
Gentle spectators, that I now may be
In fair Bohemia; and remember well,
I mentioned a son o' the King's, which Florizel
I now name to you; and with speed so pace
To speak of Perdita, now grown in grace
Equal with wond'ring: what of her ensues
I list not prophesy; but let Time's news
Be known when 't is brought forth. A shepherd's daughter,
And what to her adheres, which follows after,
Is the argument of Time. Of this allow,
If ever you have spent time worse ere now;
If never, yet that Time himself doth say
He wishes earnestly you never may. [*Exit.*

## Scene II. *Bohemia. The palace of* Polixenes.

*Enter* Polixenes *and* Camillo.

*Pol.* I pray thee, good Camillo, be no more importunate: 't is a sickness denying thee any thing: a death to grant this.

*Cam.* It is fifteen years since I saw my country: though I have for the most part been aired abroad, I desire to lay my bones there. Besides, the penitent king, my master, hath sent for me; to whose feeling sorrows I might be some allay, or I o'erween to think so, which is another spur to my departure.

*Pol.* As thou lov'st me, Camillo, wipe not out the rest of thy services by leaving me now: the need I have of thee thine own goodness hath made. Better not to have had thee than thus to want thee. Thou, having made me businesses which none without thee can sufficiently manage, must either stay to execute them thyself or take away with thee the very services thou hast done; which if I have not enough considered, (as too much I cannot,) to be more thankful to thee shall be my study, and my profit therein the heaping friendships. Of that fatal country, Sicilia, prithee speak no more; whose very name punishes me with the remembrance of that penitent, as thou call'st him, and reconciled king, my brother; whose loss of his most precious queen and children are even now to be afresh lamented. Say to me, when saw'st thou the Prince Florizel, my son? Kings are no less unhappy, their issue not being gracious, than they are in losing them when they have approved their virtues.

[26] *I list not prophesy* = I do not care to prophesy; *list* as in *listless*.
[27] *daughter*: pronounced *dafter*, like *laughter*.
[7] *o'erween*. We still say overweening for presuming.

*Cam.* Sir, it is three days since I saw the prince. What his happier affairs may be, are to me unknown: but I have missingly noted, he is of late much retired from court and is less frequent to his princely exercises than formerly he hath appeared.

*Pol.* I have considered so much, Camillo, and with some care; so far that I have eyes under my service which look upon his removedness; from whom I have this intelligence, that he is seldom from the house of a most homely shepherd; a man, they say, that from very nothing, and beyond the imagination of his neighbours, is grown into an unspeakable estate.

*Cam.* I have heard, sir, of such a man, who hath a daughter of most rare note: the report of her is extended more than can be thought to begin from such a cottage.

*Pol.* That 's likewise part of my intelligence; but, I fear, the angle that plucks our son thither. Thou shalt accompany us to the place; where we will, not appearing what we are, have some question with the shepherd; from whose simplicity I think it not uneasy to get the cause of my son's resort thither. Prithee, be my present partner in this business, and lay aside the thoughts of Sicilia.

*Cam.* I willingly obey your command.

*Pol.* My best Camillo! We must disguise ourselves.

[*Exeunt.*

SCENE III. *A road near the* Shepherd's *cottage.*

*Enter* AUTOLYCUS, *very ragged, singing.*

When daffodils begin to peer,
With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lyra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

I have serv'd Prince Florizel, and in my time wore three-pile; but now I am out of service:

But shall I go mourn for that, my dear?
The pale moon shines by night:

30 *the angle that plucks:* a very forced expression for, the bait that lures.
6 *the winter's pale* = the bounds or limits of winter.
7 *pugging* = thieving: cant.
11 *aunts* = ladies not of the straitest conduct.
13 *three-pile* = the richest velvet.

And when I wander here and there,
I then do most go right.

If tinkers may have leave to live,
And bear the sow-skin budget,
Then my account I well may give,
And in the stocks avouch it.

My traffic is sheets; when the kite builds, look to lesser linen. My father named me Autolycus, who being, as I am, litter'd under Mercury, was likewise a snapper-up of unconsidered trifles. With die and drab I purchas'd this caparison, and my revenue is the silly cheat. Gallows and knock are too powerful on the highway: beating and hanging are terrors to me: for the life to come, I sleep out the thought of it. A prize! a prize!

*Enter* Clown.

*Clo.* Let me see: every 'leven wether tods; every tod yields pound and odd shilling; fifteen hundred shorn, what comes the wool to?

*Aut.* [*Aside.*] If the springe hold, the cock 's mine.

*Clo.* I cannot do 't without counters. Let me see; what am I to buy for our sheep-shearing feast? Three pound of sugar, five pound of currants, rice, —what will this sister of mine do with rice? But my father hath made her mistress of the feast, and she lays it on. She hath made me four and twenty nose-gays for the shearers, three-man song-men all, and very good ones; but they are most of them means and bases; but one puritan amongst them, and he sings psalms to hornpipes. I must have saffron to colour the warden pies; mace; dates? — none, that 's out of my note; nutmegs, seven; a race or two of ginger, but that I may beg; four pounds of prunes, and as many of raisins o' th' sun.

*Aut.* O that ever I was born! [*Grovelling on the ground.*

*Clo.* I' th' name of me —

*Aut.* O, help me, help me! pluck but off these rags; and then, death, death!

*Clo.* Alack, poor soul! thou hast need of more rags to lay on thee, rather than have these off.

*Aut.* O sir, the loathsomeness of them offends me more than the stripes I have received, which are mighty ones and millions.

*Clo.* Alas, poor man! a million of beating may come to a great matter.

31 *tods:* a tod was twenty-eight pounds of wool.
40 *three-man song-men* = men who could sing their parts in a three-part glee or catch.
41 *means* = tenors.
43 *warden pies* = pies made of warden pears.
44 *my note* = my charge; the matters of which I am to take note. *race* = root.
46 *raisins o' th' sun* = currants. The Eastern currants, so called, of which puddings are made, are a kind of small grape.

*Aut.* I am robb'd, sir, and beaten; my money and apparel ta'en from me, and these detestable things put upon me.

*Clo.* What, by a horseman, or a footman?

*Aut.* A footman, sweet sir, a footman.

*Clo.* Indeed, he should be a footman by the garments he has left with thee: if this be a horseman's coat, it hath seen very hot service. Lend me thy hand, I 'll help thee: come, lend me thy hand.

*Aut.* O, good sir, tenderly, O!

*Clo.* Alas, poor soul!

*Aut.* O, good sir, softly, good sir! I fear, sir, my shoulder-blade is out.

*Clo.* How now! canst stand?

*Aut.* [*Picking his pocket.*] Softly, dear sir; good sir, softly. You ha' done me a charitable office.

*Clo.* Dost lack any money? I have a little money for thee.

*Aut.* No, good sweet sir; no, I beseech you, sir: I have a kinsman not past three quarters of a mile hence, unto whom I was going: I shall there have money, or any thing I want: offer me no money, I pray you; that kills my heart.

*Clo.* What manner of fellow was he that robb'd you?

*Aut.* A fellow, sir, that I have known to go about with troll-my-dames: I knew him once a servant of the prince: I cannot tell, good sir, for which of his virtues it was, but he was certainly whipp'd out of the court.

*Clo.* His vices, you would say; there 's no virtue whipp'd out of the court: they cherish it to make it stay there; and yet it will no more but abide.

*Aut.* Vices, I would say, sir; I know this man well: he hath been since an ape-bearer; then a process-server, a bailiff; then he compass'd a motion of the Prodigal Son, and married a tinker's wife within a mile where my land and living lies; and, having flown over many knavish professions, he settled only in rogue: some call him Autolycus.

*Clo.* Out upon him! prig, for my life, prig: he haunts wakes, fairs and bear-baitings.

*Aut.* Very true, sir; he, sir, he; that 's the rogue that put me into this apparel.

*Clo.* Not a more cowardly rogue in all Bohemia: if you had but look'd big and spit at him, he 'ld have run.

*Aut.* I must confess to you, sir, I am no fighter: I am false of heart that way; and that he knew, I warrant him.

*Clo.* How do you now?

*Aut.* Sweet sir, much better than I was; I can stand and

[78] *troll-my-dames* = a game otherwise called pigeon-holes.
[87] *a motion* = a puppet show.

walk: I will even take my leave of you, and pace softly towards my kinsman's.

*Clo.* Shall I bring thee on the way?

*Aut.* No, good-fac'd sir; no, sweet sir.

*Clo.* Then fare thee well: I must go buy spices for our sheep-shearing.

*Aut.* Prosper you, sweet sir! [*Exit Clown.*] Your purse is not hot enough to purchase your spice. I 'll be with you at your sheep-shearing too: if I make not this cheat bring out another and the shearers prove sheep, let me be unroll'd and my name put in the book of virtue! 111

[*Sings.*] Jog on, jog on, the foot-path way,
And merrily hent the stile-a:
A merry heart goes all the day,
Your sad tires in a mile-a. *Exit.*

## Scene IV. *Bohemia. The* Shepherd's *cottage.*

*Enter* Florizel *and* Perdita.

*Flo.* These your unusual weeds to each part of you
Do give a life: no shepherdess, but Flora,
'Pearing in April's front. This your sheep-shearing
Is as a meeting of the petty gods,
And you the queen on 't.

*Per.* Sir, my gracious lord,
To chide at your extremes it not becomes me:
O, pardon, that I name them! Your high self,
The gracious mark o' th' land, you have obscur'd
With a swain's wearing, and me, poor lowly maid,
Most goddess-like prank'd up. But that our feasts 10
In every mess have folly and the feeders
Digest it with a custom, I should blush
To see you so attir'd: sworn, I think,
To show myself a glass.

*Flo.* I bless the time
When my good falcon made her flight across
Thy father's ground.

*Per.* Now Jove afford you cause!
To me the difference forges dread; your greatness
Hath not been us'd to fear. Even now I tremble
To think your father, by some accident,
Should pass this way as you did: O, the Fates! 20
How would he look, to see his work so noble
Vilely bound up? What would he say? Or how

110 *unroll'd:* that is, from the roll of rogues.

113 *hent* = lay hold of; from *hentan*, A. S. = to take. These lines are part of an old round for three voices.

1 *weeds* = clothes

Should I, in these my borrow'd flaunts, behold
The sternness of his presence?
*Flo.* Apprehend
Nothing but jollity. The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them: Jupiter
Became a bull, and bellow'd; the green Neptune
A ram, and bleated; and the fire-rob'd god,
Golden Apollo, a poor humble swain,
As I seem now. Their transformations
Were never for a piece of beauty rarer,
Nor in a way so chaste, since my desires
Run not before mine honour, nor my lusts
Burn hotter than my faith.
*Per.* O, but, sir,
Your resolution cannot hold, when 't is
Oppos'd, as it must be, by th' power of th' King:
One of these two must be necessities,
Which then will speak, that you must change this purpose,
Or I my life.
*Flo.* Thou dearest Perdita,
With these forc'd thoughts, I prithee, darken not
The mirth o' th' feast. Or I 'll be thine, my fair,
Or not my father's. For I cannot be
Mine own, nor any thing to any, if
I be not thine. To this I am most constant,
Though destiny say no. Be merry, gentle;
Strangle such thoughts as these with any thing
That you behold the while. Your guests are coming:
Lift up your countenance, as it were the day
Of celebration of that nuptial which
We two have sworn shall come.
*Per.* O lady Fortune,
Stand you auspicious!
*Flo.* See, your guests approach:
Address yourself to entertain them sprightly,
And let 's be red with mirth.

*Enter* Shepherd, Clown, MOPSA, DORCAS, *and others, with* POLIXENES *and* CAMILLO *disguised.*

*Shep.* Fie, daughter! when my old wife liv'd, upon
This day she was both pantler, butler, cook,
Both dame and servant; welcom'd all, serv'd all;
Would sing her song and dance her turn; now here,
At upper end o' th' table, now i' th' middle;
On his shoulder, and his; her face o' fire
With labour: and the thing she took to quench it,

She would to each one sip. You are retired,
As if you were a feasted one and not
The hostess of the meeting: pray you, bid
These unknown friends to 's welcome; for it is
A way to make us better friends, more known.
Come, quench your blushes, and present yourself
That which you are, mistress o' the feast: come on,
And bid us welcome to your sheep-shearing,
As your good flock shall prosper.
*Per.* [*To Pol.*] Sir, welcome:
It is my father's will I should take on me
The hostess-ship o' th' day. [*To Cam.*] You 're welcome, sir.
Give me those flowers there, Dorcas. Reverend sirs,
For you there 's rosemary and rue; these keep
Seeming and savour all the winter long:
Grace and remembrance be to you both,
And welcome to our shearing!
*Pol.* Shepherdess, —
A fair one are you — well you fit our ages
With flowers of winter.
*Per.* Sir, the year growing ancient,
Not yet on summer's death, nor on the birth
Of trembling winter, the fairest flowers o' th' season
Are our carnations and streak'd gillyvors,
Which some call nature's bastards: of that kind
Our rustic garden 's barren; and I care not
To get slips of them.
*Pol.* Wherefore, gentle maiden,
Do you neglect them?
*Per.* For I have heard it said
There is an art which in their piedness shares
With great creating nature.
*Pol.* Say there be;
Yet nature is made better by no mean
But nature makes that mean: so, over that art
Which you say adds to nature, is an art
That nature makes. You see, sweet maid, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race: this is an art
Which does mend nature, change it rather, but
The art itself is nature.

82 *gillyvors:* corruptly called gilliflowers.

89 *Yet nature is made better, etc.* It is no part of an editor's function to utter notes of admiration; but being obliged to point out so many instances of loose and reckless writing in this play, I may be pardoned for calling attention to the marvellous skill and ease with which a profound philosophy of nature is wrought out in this speech, with a union of all the precision of science and all the possible grace of poetry. Yet it is but one of the lesser stars in the heaven of this scene.

*Per.* So it is.
*Pol.* Then make your garden rich in gillyvors,
And do not call them bastards.
*Per.* I 'll not put
The dibble in earth to set one slip of them;
No more than were I painted I would wish
This youth should say 't were well and only therefore
Desire to breed by me. Here 's flowers for you;
Hot lavender, mints, savory, marjoram;
The marigold, that goes to bed wi' th' sun
And with him rises weeping: these are flowers
Of middle summer, and I think they are given,
To men of middle age. You 're very welcome.
*Cam.* I should leave grazing, were I of your flock,
And only live by gazing.
*Per.* Out, alas!
You 'ld be so lean, that blasts of January
Would blow you through and through. Now, my fair'st friend,
I would I had some flowers o' th' spring that might
Become your time of day; and yours, and yours,
That wear upon your virgin branches yet
Your maidenheads growing: O Proserpina,
For the flowers now, that frighted thou let'st fall
From Dis's waggon! daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets dim,
But sweeter than the lids of Juno's eyes
Or Cytherea's breath; pale primroses,
That die unmarried, ere they can behold
Bright Phœbus in his strength — a malady
Most incident to maids; bold oxlips and
The crown imperial; lilies of all kinds,
The flower-de-luce being one! O, these I lack,
To make you garlands of, and my sweet friend,
To strew him o'er and o'er!
*Flo.* What, like a corse?
*Per.* No, like a bank for love to lie and play on;
Not like a corse; or if, not to be buried,
But quick and in mine arms. Come, take your flowers:
Methinks I play as I have seen them do
In Whitsun pastorals: sure this robe of mine
Does change my disposition.
*Flo.* What you do
Still betters what is done. When you speak, sweet,
I 'ld have you do it ever: when you sing,

105 *marigold* = the sun-flower.
132 *quick* = alive.

I 'ld have you buy and sell so, so give alms,
Pray so; and for the ord'ring your affairs,
To sing them too: when you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that; move still, still so,
And own no other function: each your doing,
So singular in each particular,
Crowns what you are doing in the present deed,
That all your acts are queens.
*Per.* O Doricles,
Your praises are too large: but that your youth,
And the true blood which peepeth fairly through 't,
Do plainly give you out an unstain'd shepherd,
With wisdom I might fear, my Doricles,
You woo'd me the false way.
*Flo.* I think you have
As little skill to fear as I have purpose
To put you to 't. But come; our dance, I pray:
Your hand, my Perdita: so turtles pair,
That never mean to part.
*Per.* I 'll swear for 'em.
*Pol.* This is the prettiest low-born lass that ever
Ran on the green-sward: nothing she does or seems
But smacks of something greater than herself,
Too noble for this place.
*Cam.* He tells her something
That makes her blood look out: good sooth, she is
The queen of curds and cream.
*Clo.* Come on, strike up!
*Dor.* Mopsa must be your mistress: marry, garlic,
To mend her kissing with!
*Mop.* Now, in good time!
*Clo.* Not a word, a word; we stand upon our manners.
Come, strike up! [*Music. Here a dance of Shepherds and Shepherdesses.*
*Pol.* Pray, good shepherd, what fair swain is this
Which dances with your daughter?
*Shep.* They call him Doricles; and boasts himself
To have a worthy feeding: but I have it
Upon his own report, and I believe it;
He looks like sooth. He says he loves my daughter:
I think so too; for never gaz'd the moon
Upon the water as he 'll stand and read
As 't were my daughter's eyes: and, to be plain,
I think there is not half a kiss to choose
Who loves another best.

169 *but I have it* = I but have it, I have it only.
171 *like sooth*: like truth.

*Pol.* She dances featly.

*Shep.* So she does any thing; though I report it,
That should be silent: if young Doricles
Do light upon her, she shall bring him that
Which he not dreams of.

*Enter* Servant.

*Serv.* O master, if you did but hear the pedlar at the door, you would never dance again after a tabor and pipe; no, the bagpipe could not move you: he sings several tunes faster than you 'll tell money; he utters them as he had eaten ballads and all men's ears grew to his tunes.

*Clo.* He could never come better; he shall come in. I love a ballad but even too well, if it be doleful matter merrily set down, or a very pleasant thing indeed and sung lamentably.

*Serv.* He hath songs for man or woman, of all sizes; no milliner can so fit his customers with gloves: he has the prettiest love-songs for maids; so without bawdry, which is strange; with such delicate burthens of dildos and fadings, "jump her and thump her;" and where some stretch-mouth'd rascal would, as it were, mean mischief and break a foul jape into the matter, he makes the maid to answer "Whoop, do me no harm, good man;" puts him off, slights him, with "Whoop, do me no harm, good man."

*Pol.* This is a brave fellow.

*Clo.* Believe me, thou talkest of an admirable conceited fellow. Has he any unbraided wares?

*Serv.* He hath ribbons of all the colours i' th' rainbow; points more than all the lawyers in Bohemia can learnedly handle, though they come to him by the gross: inkles, caddisses, cambrics, lawns: why, he sings 'em over as they were gods or goddesses; you would think a smock were a she-angel, he so chants to the sleeve-hand and the work about the square on 't.

*Clo.* Prithee bring him in; and let him approach singing.

*Per.* Forewarn him that he use no scurrilous words in 's tunes. [*Exit Servant.*

*Clo.* You have of these pedlars, that have more in them than you 'ld think, sister.

*Per.* Ay, good brother, or go about to think.

*Enter* AUTOLYCUS, *singing.*

Lawn as white as driven snow;
Cyprus black as e'er was crow;

190 *milliner.* Men were milliners in S.'s day.
192 *dildos and fadings:* coarse words often made the burdens of old songs.
194 *jape* = coarse jest. The word had a very indecent sense.
200 *unbraided:* possibly honest, trustworthy; but more probably the clown is made, in S.'s manner, to say *unbraided*, for *embroidered*, that is, braided.
201 *points* = the tags by which doublet and hose were tied together.
203 *inkle* = tape. *caddis* = crewel.
206 *sleeve-hand* = cuff. *square* = bosom.

Gloves as sweet as damask roses;
Masks for faces and for noses;
Bugle bracelet, necklace amber,
Perfume for a lady's chamber;
Golden quoifs and stomachers,
For my lads to give their dears:
Pins and poking-sticks of steel,
What maids lack from head to heel:
Come buy of me, come; come buy, come buy,
Buy, lads, or else your lasses cry:
Come buy.

*Clo.* If I were not in love with Mopsa, thou shouldst take no money of me; but being enthrall'd as I am, it will also be the bondage of certain ribbons and gloves.

*Mop.* I was promis'd them against the feast; but they come not too late now.

*Dor.* He hath promis'd you more than that, or there be liars.

*Mop.* He hath paid you all he promis'd you: may be he has paid you more which will shame you to give him again.

*Clo.* Is there no manners left among maids? will they wear their plackets where they should bear their faces? Is there not milking-time, when you are going to bed, or kiln-hole, to whistle off these secrets, but you must be tittle-tattling before all our guests? 't is well they are whisp'ring: charm your tongues, and not a word more.

*Mop.* I have done. Come, you promis'd me a tawdry-lace and a pair of sweet gloves.

*Clo.* Have I not told thee how I was cozen'd by the way and lost all my money?

*Aut.* And indeed, sir, there are cozeners abroad; therefore it behoves men to be wary.

*Clo.* Fear not thou, man, thou shalt lose nothing here.

*Aut.* I hope so, sir; for I have about me many parcels of charge.

*Clo.* What hast here? ballads?

*Mop.* Pray now, buy some: I love a ballad in print o' life, for then we are sure they are true.

*Aut.* Here 's one to a very doleful tune, how a usurer's wife was brought to bed of twenty money-bags at a burthen and how she long'd to eat adders' heads and toads carbonado'd.

*Mop.* Is it true, think you?

[215] *Gloves as sweet.* In S.'s day gloves (worn only by the rich and dainty) were usually perfumed.

[236] *plackets.* Modern notions of decorum forbid the very discussion here of the meaning of this word in the Clown's mouth on the present occasion: which, however, the form of his reproof may render superfluous.

[239] *charm your tongues.* So in *Othello*, Act V. Sc. 1, "Go to, charm your tongue." "I will not charm my tongue: I am bound to speak." The folio has "clamor your tongues," all attempts to explain which have been futile.

*Aut.* Very true, and but a month old.

*Dor.* Bless me from marrying a usurer!

*Aut.* Here 's the midwife's name to 't, one Mistress Tale-porter, and five or six honest wives that were present. Why should I carry lies abroad?

*Mop.* 'Pray you now, buy it.

*Clo.* Come on, lay it by: and let 's first see moe ballads; we 'll buy the other things anon.

*Aut.* Here 's another ballad of a fish, that appeared upon the coast on Wednesday the fourscore of April, forty thousand fadom above water, and sung this ballad against the hard hearts of maids: it was thought she was a woman and was turned into a cold fish for she would not exchange flesh with one that lov'd her: the ballad is very pitiful and as true.

*Dor.* Is it true too, think you?

*Aut.* Five justices' hands at it, and witnesses more than my pack will hold.

*Clo.* Lay it by too: another.

*Aut.* This is a merry ballad, but a very pretty one.

*Mop.* Let 's have some merry ones.

*Aut.* Why, this is a passing merry one and goes to the tune of "Two maids wooing a man:" there 's scarce a maid westward but she sings it; 't is in request, I can tell you.

*Mop.* We can both sing it: if thou 'lt bear a part, thou shalt hear; 't is in three parts.

*Dor.* We had the tune on 't a month ago.

*Aut.* I can bear my part; you must know 't is my occupation; have at it with you.

Song.

*A.* Get you hence, for I must go
Where it fits not you to know.
*D.* Whither? *M.* O, whither? *D.* Whither?
*M.* It becomes thy oath full well,
Thou to me thy secrets tell.
*D.* Me too, let me go thither.
*M.* Or thou goest to the grange or mill.
*D.* If to either, thou dost ill.
*A.* Neither. *D.* What, neither? *A.* Neither.
*D.* Thou hast sworn my love to be.
*M.* Thou hast sworn it more to me:
Then whither goest? say, whither?

*Clo.* We 'll have this song out anon by ourselves: my father and the gentlemen are in sad talk, and we 'll not trouble them. Come, bring away thy pack after me. Wenches, I 'll buy for you both. Pedlar, let 's have the first choice. Follow me, girls. [*Exit with Dorcas and Mopsa.*

298 *sad* = serious.

*Aut.* And you shall pay well for 'em. [*Follows singing*

Will you buy any tape,
Or lace for your cape,
My dainty duck, my dear-a?
Any silk, any thread,
Any toys for your head,
Of the new'st and finest, finest wear-a?
Come to the pedlar;
Money 's a medler,
That doth utter all men's ware-a. [*Exit.*

*Re-enter* Servant.

*Serv.* Master, there is three carters, three shepherds, three neat-herds, three swine-herds, that have made themselves all men of hair, they call themselves Saltiers, and they have a dance which the wenches say is a gallimaufry of gambols, because they are not in 't; but they themselves are o' th' mind, if it be not too rough for some that know little but bowling, it will please plentifully.

*Shep.* Away! we 'll none on 't: here has been too much homely foolery already. I know, sir, we weary you.

*Pol.* You weary those that refresh us: pray, let 's see these four threes of herdsmen.

*Serv.* One three of them, by their own report, sir, hath danc'd before the King; and not the worst of the three but jumps twelve foot and a half by th' squire.

*Shep.* Leave your prating: since these good men are pleas'd, let them come in; but quickly now.

*Serv.* Why, they stay at door, sir. [*Exit.*

*Here a dance of twelve Satyrs.*

*Pol.* O, father, you 'll know more of that hereafter.
[*To Cam.*] Is it not too far gone? 'T is time to part them.
He 's simple and tells much. [*To Flor.*] How now, fair shepherd!
Your heart is full of something that does take
Your mind from feasting. Sooth, when I was young
And handed love as you do, I was wont
To load my she with knacks: I would have ransack'd
The pedlar's silken treasury and have pour'd it
To her acceptance; you have let him go
And nothing marted with him. If your lass
Interpretation should abuse and call this
Your lack of love or bounty, you were straited
For a reply; at least if you make a care
Of happy holding her.

314 *men of hair:* that is, satyrs. *Saltiers* is to be pronounced with *l* silent, as in *psalm* and *salvage*, the *l* merely broadening the *a*.
315 *gallimaufry* = hodge-podge.
317 *know little but bowling.* Bowls was a rough game.
320 *squire* = square, or foot rule.

*Flo.* Old sir, I know
She prizes not such trifles as these are:
The gifts she looks from me are pack'd and lock'd
Up in my heart; which I have given already,
But not deliver'd. O, hear me breathe my life
Before this ancient sir, who, it should seem,
Hath sometime lov'd! I take thy hand, this hand,
As soft as dove's down and as white as it,
Or Ethiopian's tooth, or the fann'd snow that 's bolted
By the northern blasts twice o'er.
*Pol.* What follows this?
How prettily the young swain seems to wash
The hand was fair before! I have put you out:
But to your protestation; let me hear
What you profess.
*Flo.* Do, and be witness to 't.
*Pol.* And this my neighbour too?
*Flo.* And he, and more
Than he, and men, the earth, the heavens, and all:
That, were I crown'd the most imperial monarch,
Thereof most worthy, were I the fairest youth
That ever made eye swerve, had force and knowledge
More than was ever man's, I would not prize them
Without her love; for her employ them all;
Commend them and condemn them to her service
Or to their own perdition.
*Pol.* Fairly offer'd.
*Cam.* This shows a sound affection.
*Shep.* But, my daughter,
Say you the like to him?
*Per.* I cannot speak
So well, nothing so well; no, nor mean better:
By the pattern of mine own thoughts I cut out
The purity of his.
*Shep.* Take hands, a bargain!
And, friends unknown, you shall bear witness to 't:
I give my daughter to him, and will make
Her portion equal his.
*Flo.* O, that must be
I' th' virtue of your daughter: one being dead,
I shall have more than you can dream of yet;
Enough then for your wonder. But, come on,
Contract us 'fore these witnesses.
*Shep.* Come, your hand;
And, daughter, yours.
*Pol.* Soft, swain, awhile, beseech you;
Have you a father?

*Flo.* I have: but what of him?
*Pol.* Knows he of this?
*Flo.* He neither does nor shall.
*Pol.* Methinks a father
Is at the nuptial of his son a guest
That best becomes the table. Pray you once more,
Is not your father grown incapable
Of reasonable affairs? is he not stupid
With age and altering rheums? can he speak? hear?
Know man from man? dispute his own estate?
Lies he not bed-rid? and again does nothing
But what he did being childish?
*Flo.* No, good sir;
He has his health and ampler strength indeed
Than most have of his age.
*Pol.* By my white beard,
You offer him, if this be so, a wrong
Something unfilial: reason my son
Should choose himself a wife, but as good reason
The father, all whose joy is nothing else
But fair posterity, should hold some counsel
In such a business.
*Flo.* I yield all this;
But for some other reasons, my grave sir,
Which 't is not fit you know, I not acquaint
My father of this business.
*Pol.* Let him know 't.
*Flo.* He shall not.
*Pol.* Prithee, let him.
*Flo.* No, he must not.
*Shep.* Let him, my son: he shall not need to grieve
At knowing of thy choice.
*Flo.* Come, come, he must not.
Mark our contract.
*Pol.* Mark your divorce, young sir.

[*Discovering himself.*

Whom son I dare not call; thou art too base
To be acknowledg'd: thou a sceptre's heir,
That thus affect'st a sheep-hook! Thou old traitor,
I am sorry that by hanging thee I can
But shorten thy life one week. And thou, fresh piece
Of excellent witchcraft, who of force must know
The royal fool thou cop'st with, —
*Shep.* O, my heart!
*Pol.* I 'll have thy beauty scratch'd with briers, and made

392 *reason my son should choose*, etc. = it is reasonable my son should choose, etc.

More homely than thy state. For thee, fond boy,
If I may ever know thou dost but sigh
That thou no more shalt see this knack, as never
I mean thou shalt, we 'll bar thee from succession;
Not hold thee of our blood, no, not our kin,
Far'r than Deucalion off: mark thou my words:
Follow us to the court. Thou churl, for this time,
Though full of our displeasure, yet we free thee
From the dead blow of it. And you, enchantment, —
Worthy enough a herdsman; yea, him too,
That makes himself, but for our honour therein,
Unworthy thee, — if ever henceforth thou
These rural latches to his entrance open,
Or hoop his body more with thy embraces,
I will devise a death as cruel for thee
As thou art tender to 't. *Exit.*

*Per.* Even here undone!
I was not much afeard; for once or twice
I was about to speak and tell him plainly,
The selfsame sun that shines upon his court
Hides not his visage from our cottage but
Looks on alike. Will 't please you, sir, be gone?
I told you what would come of this: beseech you,
Of your own state take care: this dream of mine, —
Being now awake, I 'll queen it no inch farther,
But milk my ewes and weep.

*Cam.* Why, how now, father!
Speak ere thou diest.

*Shep.* I cannot speak, nor think,
Not dare to know that which I know. O sir!
You have undone a man of fourscore three,
That thought to fill his grave in quiet, yea,
To die upon the bed my father died,
To lie close by his honest bones: but now
Some hangman must put on my shroud and lay me
Where no priest shovels in dust. O cursed wretch,
That knew'st this was the prince, and wouldst adventure
To mingle faith with him! Undone! undone!
If I might die within this hour, I have liv'd
To die when I desire. [*Exit.*

*Flo.* Why look you so upon me?
I am but sorry, not afeard; delay'd,
But nothing alter'd: what I was, I am;
More straining on for plucking back, not following
My leash unwillingly.

*Cam.* Gracious my lord,

417 *Far'r* = farther. *Deucalion:* the Greek Noah.

You know your father's temper: at this time
He will allow no speech, which I do guess
You do not purpose to him; and as hardly
Will he endure your sight as yet, I fear:
Then, till the fury of his highness settle,
Come not before him.
*Flo.* I not purpose it.
I think, Camillo?
*Cam.* Even he, my lord.
*Per.* How often have I told you 't would be thus! 460
How often said, my dignity would last
But till 't were known!
*Flo.* It cannot fail but by
The violation of my faith; and then
Let nature crush the sides o' th' earth together
And mar the seeds within! Lift up thy looks:
From my succession wipe me, father; I
Am heir to my affection.
*Cam.* Be advis'd.
*Flo.* I am, and by my fancy: if my reason
Will thereto be obedient, I have reason;
If not, my senses, better pleas'd with madness, 470
Do bid it welcome.
*Cam.* This is desperate, sir.
*Flo.* So call it: but it does fulfil my vow;
I needs must think it honesty. Camillo,
Not for Bohemia, nor the pomp that may
Be thereat glean'd, for all the sun sees or
The close earth wombs or the profound sea hides
In unknown fathoms, will I break my oath
To this my fair belov'd: therefore, I pray you,
As you have ever been my father's honour'd friend,
When he shall miss me, — as, in faith, I mean not 480
To see him any more, — cast your good counsels
Upon his passion: let myself and fortune
Tug for the time to come. This you may know
And so deliver; — I am put to sea
With her whom here I cannot hold on shore;
And most opportune to our need I have
A vessel rides fast by, but not prepar'd
For this design. What course I mean to hold
Shall nothing benefit your knowledge, nor
Concern me the reporting.
*Cam.* O my lord! 490
I would your spirit were easier for advice,
Or stronger for your need.

468 *my fancy* = my love.

*Flo.* Hark, Perdita! [*Drawing her aside.*
I 'll hear you [*to Cam.*] by and by.
*Cam.* He 's irremoveable,
Resolv'd for flight. Now were I happy, if
His going I could frame to serve my turn,
Save him from danger, do him love and honour,
Purchase the sight again of dear Sicilia
And that unhappy king, my master, whom
I so much thirst to see.
*Flo.* Now, good Camillo;
I am so fraught with curious business that
I leave out ceremony.
*Cam.* Sir, I think
You have heard of my poor services, i' th' love
That I have borne your father?
*Flo.* Very nobly
Have you deserv'd: it is my father's music
To speak your deeds, not little of his care
To have them recompens'd as thought on.
*Cam.* Well, my lord,
If you may please to think I love the King
And through him what is nearest to him, which is
Your gracious self, embrace but my direction:
If your more ponderous and settled project
May suffer alteration, on mine honour,
I 'll point you where you shall have such receiving
As shall become your highness; where you may
Enjoy your mistress, from the whom, I see,
There 's no disjunction to be made, but by —
As heavens forefend! — your ruin; marry her,
And, with my best endeavours in your absence,
Your discontenting father strive to qualify
And bring him up to liking.
*Flo.* How, Camillo,
May this, almost a miracle, be done?
That I may call thee something more than man
And after that trust to thee.
*Cam.* Have you thought on
A place whereto you 'll go?
*Flo.* Not any yet:
But as the unthought-on accident is guilty
To what we wildly do, so we profess
Ourselves to be the slaves of chance and flies
Of every wind that blows.
*Cam.* Then list to me:
This follows, if you will not change your purpose

But undergo this flight, make for Sicilia,
And there present yourself, and your fair princess,
For so I see she must be, 'fore Leontes:
She shall be habited as it becomes
The partner of your bed. Methinks I see
Leontes opening his free arms and weeping
His welcomes forth; asks thee the son forgiveness,
As 't were i' th' father's person; kisses the hands
Of your fresh princess; o'er and o'er divides him
'Twixt his unkindness and his kindness; the one
He chides to hell and bids the other grow
Faster than thought or time.

*Flo.* Worthy Camillo,
What colour for my visitation shall I
Hold up before him?

*Cam.* Sent by the King your father
To greet him and to give him comforts. Sir,
The manner of your bearing towards him, with
What you as from your father shall deliver,
Things known betwixt us three, I 'll write you down:
The which shall point you forth at every sitting
What you must say; that he shall not perceive
But that you have your father's bosom there
And speak his very heart.

*Flo.* I am bound to you:
There is some sap in this.

*Cam.* A cause more promising
Than a wild dedication of yourselves
To unpath'd waters, undream'd shores, most certain
To miseries enough; no hope to help you,
But as you shake off one to take another;
Nothing so certain as your anchors, who
Do their best office, if they can but stay you
Where you 'll be loath to be: besides you know
Prosperity 's the very bond of love,
Whose fresh complexion and whose heart together
Affliction alters.

*Per.* One of these is true:
I think affliction may subdue the cheek,
But not take in the mind.

*Cam.* Yea, say you so?
There shall not at your father's house these seven years
Be born another such.

*Flo.* My good Camillo,
She is as forward of her breeding as
She is i' th' rear 'f our birth.

*Cam.* I cannot say 't is pity
She lacks instructions, for she seems a mistress
To most that teach.
*Per.* Your pardon, sir; for this
I 'll blush you thanks.
*Flo.* My prettiest Perdita!
But O, the thorns we stand upon! Camillo,
Preserver of my father, now of me,
The medicine of our house, how shall we do?
We are not furnish'd like Bohemia's son,
Nor shall appear in Sicilia.
*Cam.* My lord,
Fear none of this: I think you know my fortunes
Do all lie there: it shall be so my care
To have you royally appointed as if
The scene you play were mine. For instance, sir,
That you may know you shall not want, one word.

[*They talk aside.*

*Re-enter* Autolycus.

*Aut.* Ha, ha! what a fool Honesty is! and Trust, his sworn brother, a very simple gentleman! I have sold all my trumpery; not a counterfeit stone, not a ribbon, glass, pomander, brooch, table-book, ballad, knife, tape, glove, shoe-tie, bracelet, horn-ring, to keep my pack from fasting: they throng who should buy first, as if my trinkets had been hallowed and brought a benediction to the buyer: by which means I saw whose purse was best in picture; and what I saw, to my good use I remember'd. My clown, who wants but something to be a reasonable man, grew so in love with the wenches' song, that he would not stir his pettitoes till he had both tune and words; which so drew the rest of the herd to me that all their other senses stuck in ears: you might have pinched a placket, it was senseless; 't was nothing to geld a codpiece of a purse; I could have fil'd keys off that hung in chains: no hearing, no feeling, but my sir's song, and admiring the noting of it. So that in this time of lethargy I pick'd and cut most of their festival purses; and had not the old man come in with a whoo-bub against his daughter and the King's son and scar'd my choughs from the chaff, I had not left a purse alive in the whole army.

[*Camillo, Florizel, and Perdita come forward.*

*Cam.* Nay, but my letters, by this means being there
So soon as you arrive, shall clear that doubt.
*Flo.* And those that you 'll procure from King Leontes —
*Cam.* Shall satisfy your father.

575 *Nor shall appear*, etc. = nor shall appear so; that is, as Bohemia's son should appear; an example of the carelessness so frequently remarked upon in these notes.

*Per.* Happy be you!
All that you speak shows fair.
*Cam.* Who have we here?
[*Seeing Autolycus.*
We 'll make an instrument of this, omit
Nothing may give us aid.
*Aut.* If they have overheard me now, why, hanging.
*Cam.* How now, good fellow! why shak'st thou so? Fear not, man; here 's no harm intended to thee.
*Aut.* I am a poor fellow, sir.
*Cam.* Why, be so still; here 's nobody will steal that from thee: yet for the outside of thy poverty we must make an exchange; therefore disease thee instantly, — thou must think there 's a necessity in 't, — and change garments with this gentleman: though the pennyworth on his side be the worst, yet hold thee, there 's some boot.
*Aut.* I am a poor fellow, sir. [*Aside.*] I know ye well enough.
*Cam.* Nay, prithee, dispatch: the gentleman is half flay'd already.
*Aut.* Are you in earnest, sir? [*Aside.*] I smell the trick on 't.
*Flo.* Dispatch, I prithee,
*Aut.* Indeed, I have had earnest; but I cannot with conscience take it.
*Cam.* Unbuckle, unbuckle. [*Florizel and Autolycus exchange garments.*
Fortunate mistress, — let my prophecy
Come home to ye! — you must retire yourself
Into some covert: take your sweetheart's hat
And pluck it o'er your brows, muffle your face,
Dismantle you, and, as you can, disliken
The truth of your own seeming; that you may —
For I do fear eyes over — to shipboard
Get undescri'd.
*Per.* I see the play so lies
That I must bear a part.
*Cam.* No remedy.
Have you done there?
*Flo.* Should I now meet my father,
He would not call me son.
*Cam.* Nay, you shall have no hat.
[*Giving it to Perdita.*
Come, lady, come. Farewell, my friend.
*Aut.* Adieu, sir.
*Flo.* O Perdita, what have we twain forgot!
Pray you, a word.

*Cam.* [*Aside.*] What I do next, shall be to tell the King
Of this escape and whither they are bound;
Wherein my hope is I shall so prevail
To force him after: in whose company
I shall review Sicilia, for whose sight
I have a woman's longing.
*Flo.* Fortune speed us!
Thus we set on, Camillo, to the sea-side.
*Cam.* The swifter speed the better.

[*Exeunt Florizel, Perdita, and Camillo.*

*Aut.* I understand the business, I hear it: to have an open ear, a quick eye, and a nimble hand, is necessary for a cut-purse; a good nose is requisite also, to smell out work for the other senses. I see this is the time that the unjust man doth thrive. What an exchange had this been without boot! What a boot is here with this exchange! Sure the gods do this year connive at us, and we may do any thing extempore. The prince himself is about a piece of iniquity, stealing away from his father with his clog at his heels: if I thought it were a piece of honesty to acquaint the King withal, I would not do 't: I hold it the more knavery to conceal it; and therein am I constant to my profession.

*Re-enter* Clown *and* Shepherd.

Aside, aside; here is more matter for a hot brain: every lane's end, every shop, church, session, hanging, yields a careful man work.

*Clo.* See, see; what a man you are now! There is no other way but to tell the King she 's a changeling and none of your flesh and blood.

*Shep.* Nay, but hear me.

*Clo.* Nay, but hear me.

*Shep.* Go to, then.

*Clo.* She being none of your flesh and blood, your flesh and blood has not offended the King; and so your flesh and blood is not to be punish'd by him. Show those things you found about her, those secret things, all but what she has with her: this being done, let the law go whistle: I warrant you.

*Shep.* I will tell the King all, every word, yea, and his son's pranks too; who, I may say, is no honest man, neither to his father nor to me, to go about to make me the King 's brother-in-law.

*Clo.* Indeed, brother-in-law was the farthest off you could have been to him and then your blood had been the dearer by I know how much an ounce.

*Aut.* [*Aside.*] Very wisely, puppies!

*Shep.* Well, let us to the King: there is that in this fardel will make him scratch his beard.

683 *fardel* = bundle.

*Aut.* [*Aside.*] I know not what impediment this complaint may be to the flight of my master.

*Clo.* Pray heartily he be at ' palace.

*Aut.* [*Aside.*] Though I am not naturally honest, I am so sometimes by chance: let me pocket up my pedlar's excrement. [*Takes off his false beard.*] How now, rustics! whither are you bound?

*Shep.* To th' palace, an it like your worship.

*Aut.* Your affairs there? what, with whom, the condition of that fardel, the place of your dwelling, your names, your ages, of what having, breeding, and any thing that is fitting to be known, discover?

*Clo.* We are but plain fellows, sir.

*Aut.* A lie; you are rough and hairy. Let me have no lying: it becomes none but tradesmen, and they often give us soldiers the lie: but we pay them for it with stamped coin, not stabbing steel; therefore they do not give us the lie.

*Clo.* Your worship had like to have given us one, if you had not taken yourself with the manner.

*Shep.* Are you a courtier, an 't like you, sir?

*Aut.* Whether it like me or no, I am a courtier. Seest thou not the air of the court in these enfoldings? hath not my gait in it the measure of the court? receives not thy nose court-odour from me? reflect I not on thy baseness court-contempt? Think'st thou, for that I insinuate, or touse from thee thy business, I am therefore no courtier? I am courtier cap-a-pe; and one that will either push on or pluck back thy business there: whereupon I command thee to open thy affair.

*Shep.* My business, sir, is to the King.

*Aut.* What advocate hast thou to him?

*Shep.* I know not, an 't like you.

*Clo.* Advocate 's the court-word for a pheasant: say you have none.

*Shep.* None, sir; I have no pheasant, cock nor hen.

*Aut.* How blessed are we that are not simple men!
Yet nature might have made me as these are,
Therefore I will not disdain.

*Clo.* This cannot be but a great courtier.

*Shep.* His garments are rich, but he wears them not handsomely.

*Clo.* He seems to be the more noble in being fantastical: a great man, I 'll warrant; I know by the picking on 's teeth.

687 *'palace:* for the palace; perhaps we should read, th' palace, as below; but the former suits the way in which this play is written and printed.

703 *with the manner* = in the act.

709 *or touse* = or draw: the best that has been done with the "at toaze" of the folio; but there is probably some undetected corruption.

716 *pheasant.* There is here a jingling play on pheasant, peasant, and present.

*Aut.* The fardel there? what 's i' th' fardel? Wherefore that box?

*Shep.* Sir, there lies such secrets in this fardel and box, which none must know but the King; and which he shall know within this hour, if I may come to the speech of him.

*Aut.* Age, thou hast lost thy labour.

*Shep.* Why, sir?

*Aut.* The King is not at the palace; he is gone aboard a new ship to purge melancholy and air himself: for, if thou be'st capable of things serious, thou must know the King is full of grief.

*Shep.* So 't is said, sir; about his son, that should have married a shepherd's daughter.

*Aut.* If that shepherd be not in hand-fast, let him fly: the curses he shall have, the tortures he shall feel, will break the back of man, the heart of monster.

*Clo.* Think you so, sir?

*Aut.* Not he alone shall suffer what wit can make heavy and vengeance bitter; but those that are germane to him, though remov'd fifty times, shall all come under the hangman: which though it be great pity, yet it is necessary. An old sheep-whistling rogue, a ram-tender, to offer to have his daughter come into grace! Some say he shall be ston'd; but that death is too soft for him, say I: draw our throne into a sheep-cote! all deaths are too few, the sharpest too easy.

*Clo.* Has the old man e'er a son, sir, do you hear, an 't like you, sir?

*Aut.* He has a son, who shall be flay'd alive; then 'nointed over with honey, set on the head of a wasp's nest; then stand till he be three quarters and a dram dead; then recover'd again with aqua-vitæ or some other hot infusion; then, raw as he is, and in the hottest day prognostication proclaims, shall he be set against a brick-wall, the sun looking with a southward eye upon him, where he is to behold him with flies blown to death. But what talk we of these traitorly rascals, whose miseries are to be smil'd at, their offences being so capital? Tell me, for you seem to be honest plain men, what you have to the King: being something gently consider'd, I 'll bring you where he is aboard, tender your persons to his presence, whisper him in your behalfs; and if it be in man besides the King to effect your suits, here is man shall do it.

*Clo.* He seems to be of great authority: close with him, give him gold; and though authority be a stubborn bear, yet he is oft led by the nose with gold: show the inside of your purse to the outside of his hand, and no more ado. Remember "ston'd," and "flay'd alive."

739 *hand-fast:* held by a bond given for his appearance.
763 *gently consider'd* = genteelly rewarded.

*Shep.* An 't please you, sir, to undertake the business for us, here is that gold I have: I 'll make it as much more and leave this young man in pawn till I bring it you.

*Aut.* After I have done what I promised?

*Shep.* Ay, sir.

*Aut.* Well, give me the moiety. Are you a party in this business?

*Clo.* In some sort, sir: but though my case be a pitiful one, I hope I shall not be flay'd out of it.

*Aut.* O, that 's the case of the shepherd's son: hang him, he 'll be made an example.

*Clo.* Comfort, good comfort! We must to the King and show our strange sights: he must know 't is none of your daughter nor my sister; we are gone else. Sir, I will give you as much as this old man does when the business is performed, and remain, as he says, your pawn till it be brought you.

*Aut.* I will trust you. Walk before toward the sea-side; go on the right hand: I will but look upon the hedge and follow you.

*Clo.* We are blest in this man, as I may say, even blest.

*Shep.* Let 's before as he bids us: he was provided to do us good. [*Exeunt Shepherd and Clown.*

*Aut.* If I had a mind to be honest, I see Fortune would not suffer me; she drops booties in my mouth. I am courted now with a double occasion, gold and a means to do the prince my master good; which who knows how that may turn back to my advancement? I will bring these two moles, these blind ones, aboard him: if he think it fit to shore them again and that the complaint they have to the King concerns him nothing, let him call me rogue for being so far officious; for I am proof against that title and what shame else belongs to 't. To him will I present them: there may be matter in it. [*Exit.*

## ACT V.

### Scene I. *A room in* Leontes' *palace.*

*Enter* Leontes, Cleomenes, Dion, Paulina, *and Servants.*

*Cleo.* Sir, you have done enough, and have perform'd
A saint-like sorrow: no fault could you make,
Which you have not redeem'd; indeed, paid down
More penitence than done trespass: at the last
Do as the heavens have done, forget your evil;
With them forgive yourself.

*Leon.* Whilst I remember

779 *case:* a play upon case = skin, and case = affair.

Her and her virtues, I cannot forget
My blemishes in them, and so still think of
The wrong I did myself; which was so much,
That heirless it hath made my kingdom and
Destroy'd the sweet'st companion that e'er man
Bred his hopes out of.
*Paul.* True, too true, my lord:
If, one by one, you wedded all the world,
Or from the all that are took something good,
To make a perfect woman, she you kill'd
Would be unparallel'd.
*Leon.* I think so. Kill'd!
She I kill'd! I did so: but thou strik'st me
Sorely, to say I did; it is as bitter
Upon thy tongue as in my thought: now, good, now,
Say so but seldom.
*Cleo.* Not at all, good lady:
You might have spoken a thousand things that would
Have done the time more benefit and grac'd
Your kindness better.
*Paul.* You are one of those
Would have him wed again.
*Dion.* If you would not so,
You pity not the state, nor the remembrance
Of his most sovereign name; consider little
What dangers, by his highness' fail of issue,
May drop upon his kingdom and devour
Incertain lookers on. What were more holy
Than to rejoice the former queen is well?
What holier than, for royalty's repair,
For present comfort and for future good,
To bless the bed of majesty again
With a sweet fellow to 't?
*Paul.* There is none worthy,
Respecting her that 's gone. Besides, the gods
Will have fulfill'd their secret purposes;
For has not the divine Apollo said,
Is 't not the tenour of his oracle,
That King Leontes shall not have an heir
Till his lost child be found? which that it shall,
Is all as monstrous to our human reason
As my Antigonus to break his grave
And come again to me; who, on my life,
Did perish with the infant. 'T is your counsel
My lord should to the heavens be contrary,

[19] *good, now:* that is, my good friend, etc.; as in *The Tempest*, Act I. Sc. 1, line 14, and elsewhere.

Oppose against their wills. [*To Leontes.*] Care not for issue;
The crown will find an heir: great Alexander
Left his to the worthiest; so his successor
Was like to be the best.
*Leon.* Good Paulina,
Who hast the memory of Hermione,
I know, in honour, O, that ever I
Had squar'd me to thy counsel! then, even now,
I might have look'd upon my queen's full eyes,
Have taken treasure from her lips—
*Paul.* And left them
More rich for what they yielded.
*Leon.* Thou speak'st truth.
No more such wives; therefore, no wife: one worse,
And better us'd, would make her sainted spirit
Again possess her corpse, and on this stage,
(Where we 're offenders now,) appear soul-vex'd,
And begin, "Why to me?"
*Paul.* Had she such power,
She had just cause.
*Leon.* She had; and would incense me
To murder her I married.
*Paul.* I should so.
Were I the ghost that walk'd, I 'ld bid you mark
Her eye, and tell me for what dull part in 't
You chose her; then I 'ld shriek, that even your ears
Should rift to hear me; and the words that follow'd
Should be "Remember mine."
*Leon.* Stars, stars,
And all eyes else dead coals! Fear thou no wife;
I 'll have no wife, Paulina.
*Paul.* Will your swear
Never to marry but by my free leave?
*Leon.* Never, Paulina; so be blest my spirit!
*Paul.* Then, good my lords, bear witness to his oath.
*Cleo.* You tempt him over-much.
*Paul.* Unless another,
As like Hermione as is her picture,
Affront his eye.
*Cleo.* Good madam,—
*Paul.* I have done.
Yet, if my lord will marry,—if you will, sir,
No remedy, but you will,—give me the office
To choose you a queen: she shall not be so young
As was your former; but she shall be such

60 *And begin*, etc.: corruption here, which seems to be hopeless.
75 *affront* = confront, come before.

As, walk'd your first queen's ghost, it should take joy
To see her in your arms.
*Leon.* My true Paulina,
We shall not marry till thou bid'st us.
*Paul.* That
Shall be when your first queen 's again in breath;
Never till then.

*Enter a* Gentleman.

*Gent.* One that gives out himself Prince Florizel,
Son of Polixenes, with his princess, she
The fairest I have yet beheld, desires access
To your high presence.
*Leon.* What with him? he comes not
Like to his father's greatness: his approach,
So out of circumstance and sudden, tells us
'T is not a visitation fram'd, but forc'd
By need and accident. What train?
*Gent.* But few,
And those but mean.
*Leon.* His princess, say you, with him?
*Gent.* Ay, the most peerless piece of earth, I think,
That e'er the sun shone bright on.
*Paul.* O Hermione,
As every present time doth boast itself
Above a better gone, so must thy grave
Give way to what 's seen now! Sir, you yourself
Have said and writ so, but your writing now
Is colder than that theme, "She had not been,
Nor was not to be equall'd;" — thus your verse
Flow'd with her beauty once: 't is shrewdly ebb'd,
To say you have seen a better.
*Gent.* Pardon, madam:
The one I have almost forgot, — your pardon, —
The other, when she has obtain'd your eye,
Will have your tongue too. This is a creature,
Would she begin a sect, might quench the zeal
Of all professors else, make proselytes
Of who she but bid follow.
*Paul.* How! not women?
*Gent.* Women will love her, that she is a woman
More worth than any man; men, that she is
The rarest of all women.
*Leon.* Go, Cleomenes;
Yourself, assisted with your honour'd friends,
Bring them to our embracement. Still, 't is strange

[*Exeunt Cleomenes and others.*

He thus should steal upon us.

*Paul.* Had our prince,
Jewel of children, seen this hour, he had pair'd
Well with this lord: there was not full a month
Between their births.

*Leon.* Prithee, no more; cease; thou know'st
He dies to me again when talk'd of: sure,
When I shall see this gentleman, thy speeches
Will bring me to consider that which may
Unfurnish me of reason. They are come.

*Re-enter* CLEOMENES *and others, with* FLORIZEL *and* PERDITA.

Your mother was most true to wedlock, prince:
For she did print your royal father off,
Conceiving you: were I but twenty-one,
Your father's image is so hit in you,
His very air, that I should call you brother,
As I did him, and speak of something wildly
By us perform'd before. Most dearly welcome!
And your fair princess, — goddess! — O, alas!
I lost a couple, that 'twixt heaven and earth
Might thus have stood begetting wonder as
You, gracious couple, do: and then I lost —
All mine own folly — the society,
Amity too, of your brave father, whom,
Though bearing misery, I desire my life
Once more to look on him.

*Flo.* By his command
Have I here touch'd Sicilia, and from him
Give you all greetings that a king, at friend,
Can send his brother: and, but infirmity
Which waits upon worn times hath something seiz'd
His wish'd ability, he had himself
The lands and waters 'twixt your throne and his
Measur'd to look upon you; whom he loves —
He bade me say so — more than all the sceptres
And those that bear them living.

*Leon.* O my brother,
Good gentleman! the wrongs I have done thee stir
Afresh within me, and these thy offices,
So rarely kind, are as interpreters
Of my behind-hand slackness. Welcome hither,
As is the spring to th' earth. And hath he too
Expos'd this paragon to the fearful usage,
(At best ungentle,) of the dreadful Neptune,
To greet a man not worth her pains, much less
The adventure of her person?

[154] *At best ungentle.* Perhaps I should say that the folio reads, "At least." etc., which just possibly may be right.

*Flo.* Good my lord,
She came from Libya.
*Leon.* Where the warlike Smalus,
That noble honour'd lord, is fear'd and lov'd?
*Flo.* Most royal sir, from thence; from him, whose daughter
His tears proclaim'd his, parting with her: thence,
A prosperous south-wind friendly, we have cross'd,
To execute the charge my father gave me
For visiting your Highness: my best train
I have from your Sicilian shores dismiss'd;
Who for Bohemia bend, to signify
Not only my success in Libya, sir,
But my arrival and my wife's in safety
Here where we are.
*Leon.* The blessed gods
Purge all infection from our air whilst you
Do climate here! You have a holy father,
A graceful gentleman; against whose person,
So sacred as it is, I have done sin:
For which the heavens, taking angry note,
Have left me issueless; and your father 's blest,
As he from heaven merits it, with you
Worthy his goodness. What might I have been,
Might I a son and daughter now have look'd on,
Such goodly things as you!

*Enter a* Lord.

*Lord.* Most noble sir,
That which I shall report will bear no credit,
Were not the proof so nigh. Please you, great sir,
Bohemia greets you from himself by me;
Desires you to attach his son, who has —
His dignity and duty both cast off —
Fled from his father, from his hopes, and with
A shepherd's daughter.
*Leon.* Where 's Bohemia? speak.
*Lord.* Here in your city; I now came from him:
I speak amazedly; and it becomes
My marvel and my message. To your court
Whiles he was hastening, in the chase, it seems,
Of this fair couple, meets he on the way
The father of this seeming lady and
Her brother, having both their country quitted
With this young prince.

157 *Smalus.* Who *Smalus* was S. may possibly have known. I remember no other mention of him.
170 *climate:* an amazing and utterly reckless use of this noun in a verbal sense, to mean, dwell in our air.

*Flo.* Camillo has betray'd me;
Whose honour and whose honesty till now
Endur'd all weathers.
*Lord.* Lay 't so to his charge:
He 's with the King your father.
*Leon.* Who? Camillo?
*Lord.* Camillo, sir; I spake with him; who now
Has these poor men in question. Never saw I
Wretches so quake: they kneel, they kiss the earth;
Forswear themselves as often as they speak:
Bohemia stops his ears, and threatens them
With divers deaths in death.
*Per.* O my poor father!
The heaven sets spies upon us, will not have
Our contract celebrated.
*Leon.* You are married?
*Flo.* We are not, sir, nor are we like to be;
The stars, I see, will kiss the valleys first:
The odds for high and low 's alike.
*Leon.* My lord,
Is this the daughter of a king?
*Flo.* She is,
When once she is my wife.
*Leon.* That "once," I see by your good father's speed,
Will come on very slowly. I am sorry,
Most sorry, you have broken from his liking
Where you were tied in duty, and as sorry
Your choice is not so rich in worth as beauty,
That you might well enjoy her.
*Flo.* Dear, look up:
Though Fortune, visible an enemy,
Should chase us with my father, power no jot
Hath she to change our loves. Beseech you, sir,
Remember since you ow'd no more to time
Than I do now: with thought of such affections,
Step forth mine advocate; at your request
My father will grant precious things as trifles.
*Leon.* Would he do so, I 'ld beg your precious mistress,
Which he counts but a trifle.
*Paul.* Sir, my liege,
Your eye hath too much youth in 't: not a month
'Fore your queen died, she was more worth such gazes
Than what you look on now.
*Leon.* I thought of her,
Even in these looks I made. [*To Florizel.*] But your petition

[214] *in worth:* Leontes uses worth in regard to birth, as most people use it now in regard to money.

Is yet unanswer'd. I will to your father:
Your honour not o'erthrown by your desires,
I am friend to them and you: upon which errand
I now go toward him; therefore follow me
And mark what way I make: come, good my lord. [*Exeunt.*

## Scene II. *Before* Leontes' *palace.*

*Enter* Autolycus *and a* Gentleman.

*Aut.* Beseech you, sir, were you present at this relation?

*First Gent.* I was by at the opening of the fardel, heard the old shepherd deliver the manner how he found it: whereupon, after a little amazedness, we were all commanded out of the chamber; only this methought I heard the shepherd say, he found the child.

*Aut.* I would most gladly know the issue of it.

*First Gent.* I make a broken delivery of the business; but the changes I perceived in the King and Camillo were very notes of admiration: they seem'd almost, with staring on one another, to tear the cases of their eyes; there was speech in their dumbness, language in their very gesture; they look'd as they had heard of a world ransom'd, or one destroyed: a notable passion of wonder appeared in them; but the wisest beholder, that knew no more but seeing, could not say if th' importance were joy or sorrow; but in the extremity of the one, it must needs be. Here comes a gentleman that haply knows more.

*Enter another* Gentleman.

The news, Rogero?

*Sec. Gent.* Nothing but bonfires: the oracle is fulfill'd; the King's daughter is found: such a deal of wonder is broken out within this hour that ballad-makers cannot be able to express it. Here comes the Lady Paulina's steward: he can deliver you more.

*Enter a third* Gentleman.

How goes it now, sir? this news which is call'd true is so like an old tale, that the verity of it is in strong suspicion: has the King found his heir?

*Third Gent.* Most true, if ever truth were pregnant by circumstance: that which you hear you 'll swear you see, there is such unity in the proofs. The mantle of Queen Hermione's, her jewel about the neck of it, the letters of Antigonus found with it, which they know to be his character, the majesty of the creature in resemblance of the mother, the affection of nobleness which nature shows above her breeding, and many other evi-

18 *importance* = import.
30 *character* = hand-writing.

dences proclaim her with all certainty to be the King's daughter. Did you see the meeting of the two kings?

*Sec. Gent.* No.

*Third Gent.* Then have you lost a sight, which was to be seen, cannot be spoken of. There might you have beheld one joy crown another, so and in such manner that it seem'd sorrow wept to take leave of them, for their joy waded in tears. There was casting up of eyes, holding up of hands, with countenances of such distraction that they were to be known by garment, not by favour. Our king, being ready to leap out of himself for joy of his found daughter, as if that joy were now become a loss, cries "O, thy mother, thy mother!" then asks Bohemia forgiveness; then embraces his son-in-law; then again worries he his daughter with clipping her; now he thanks the old shepherd, which stands by like a weather-bitten conduit of many kings' reigns. I never heard of such another encounter, which lames report to follow it and undoes description to do it.

*Sec. Gent.* What, 'pray you, became of Antigonus, that carried hence the child?

*Third Gent.* Like an old tale still, which will have matter to rehearse, though credit be asleep and not an ear open. He was torn to pieces with a bear: this avouches the shepherd's son; who has not only his innocence, which seems much, to justify him, but a handkerchief and rings of his that Paulina knows.

*First Gent.* What became of his bark and his followers?

*Third Gent.* Wrack'd the same instant of their master's death and in the view of the shepherd: so that all the instruments which aided to expose the child were even then lost when it was found. But O, the noble combat that 'twixt joy and sorrow was fought in Paulina! She had one eye declin'd for the loss of her husband, another elevated that the oracle was fulfill'd: she lifted the princess from the earth, and so locks her in embracing, as if she would pin her to her heart that she might no more be in danger of losing.

*First Gent.* The dignity of this act was worth the audience of kings and princes; for by such was it acted.

*Third Gent.* One of the prettiest touches of all, and that which angled for mine eyes, caught the water though not the fish, was when, at the relation of the Queen's death, with the manner how she came to 't bravely confess'd and lamented by the King, how attentiveness wounded his daughter; till, from one sign of dolour to another, she did, with an "Alas," I would fain say, bleed tears, for I am sure my heart wept blood. Who

[48] *favour* = face, countenance.
[67] *clipping* = embracing.
[68] *weather-bitten:* thus the folio. The word seems expressive; but owes its form probably to chance, — a phonetic spelling of *weather-beaten; i* pronounced *e*.

was most marble there changed colour; some swooned, all sorrowed: if all the world could have seen 't, the woe had been universal.

*First Gent.* Are they returned to the court?

*Third Gent.* No: the princess hearing of her mother's statue, which is in the keeping of Paulina, — a piece many years in doing and now newly performed by that rare Italian master, Julio Romano, who, had he himself eternity and could put breath into his work, would beguile Nature of her custom, so perfectly he is her ape: he so near to Hermione hath done Hermione that they say one would speak to her and stand in hope of answer: thither with all greediness of affection are they gone, and there they intend to sup.

*Sec. Gent.* I thought she had some great matter there in hand; for she hath privately twice or thrice a day, ever since the death of Hermione, visited that removed house. Shall we thither and with our company piece the rejoicing?

*First Gent.* Who would be thence that has the benefit of access? every wink of an eye some new grace will be born: our absence makes us unthrifty to our knowledge. Let 's along.

[*Exeunt Gentlemen.*

*Aut.* Now, had I not the dash of my former life in me, would preferment drop on my head. I brought the old man and his son aboard the prince; told him I heard them talk of a fardel and I know not what: but he at that time, overfond of the shepherd's daughter, so he then took her to be, who began to be much sea-sick, and himself little better, extremity of weather continuing, this mystery remained undiscover'd. But 't is all one to me; for had I been the finder out of this secret, it would not have relish'd among my other discredits.

*Enter* Shepherd *and* Clown.

Here come those I have done good to against my will, and already appearing in the blossoms of their fortune.

*Shep.* Come, boy; I am past moe children, but thy sons and daughters will be all gentlemen born.

*Clo.* You are well met, sir. You denied to fight with me this other day, because I was no gentleman born. See you these clothes? say you see them not and think me still no gentleman born: you were best say these robes are not gentlemen born: give me the lie, do, and try whether I am not now a gentleman born.

*Aut.* I know you are now, sir, a gentleman born.

*Clo.* Ay, and have been so any time these four hours.

83 *Julio Romano:* an eminent painter, who lived in the first half of the sixteenth century; but of that S. thought nothing, except that his name would be known to some of his audience.

*Shep.* And so have I, boy.

*Clo.* So you have: but I was a gentleman born before my father; for the King's son took me by the hand, and call'd me brother; and then the two kings call'd my father brother; and then the prince my brother and the princess my sister call'd my father father; and so we wept, and there was the first gentleman-like tears that ever we shed.

*Shep.* We may live, son, to shed many more.

*Clo.* Ay; or else 't were hard luck, being in so preposterous estate as we are.

*Aut.* I humbly beseech you, sir, to pardon me all the faults I have committed to your worship, and to give me your good report to the prince my master.

*Shep.* Prithee, son, do; for we must be gentle, now we are gentlemen.

*Clo.* Thou wilt amend thy life?

*Aut.* Ay, an it like your good worship.

*Clo.* Give me thy hand: I will swear to the prince thou art as honest a true fellow as any is in Bohemia.

*Shep.* You may say it, but not swear it.

*Clo.* Not swear it, now I am a gentleman? Let boors and franklins say it, I 'll swear it.

*Shep.* How if it be false, son?

*Clo.* If it be ne'er so false, a true gentleman may swear it in the behalf of his friend: and I 'll swear to the prince thou art a tall fellow of thy hands and that thou wilt not be drunk; but I know thou art no tall fellow of thy hands and that thou wilt be drunk: but I 'll swear it, and I would thou wouldst be a tall fellow of thy hands.

*Aut.* I will prove so, sir, to my power.

*Clo.* Ay, by any means prove a tall fellow: if I do not wonder how thou dar'st venture to be drunk, not being a tall fellow, trust me not. Hark! the kings and the princes, our kindred, are going to see the Queen's picture. Come, follow us: we 'll be thy good masters. [*Exeunt.*

## Scene III. *A chapel in* Paulina's *house.*

*Enter* Leontes, Polixenes, Florizel, Perdita, Camillo, Paulina, Lords, *and* Attendants.

*Leon.* O grave and good Paulina, the great comfort
That I have had of thee!

*Paul.* What, sovereign sir,
I did not well I meant well. All my services
You have paid home: but that you have vouchsaf'd,

139 *franklins:* Englishmen of a rank between yeomen and gentlemen; but the distinction had disappeared long before S.'s day.

142 *tall fellow of thy hands* = strong and ready physically.

153 *good masters* = patrons, protectors.

With your crown'd brother and these your contracted
Heirs of your kingdoms, my poor house to visit,
It is a surplus of your grace, which never
My life may last to answer.
*Leon.* O Paulina,
We honour you with trouble: but we came
To see the statue of our queen: your gallery
Have we pass'd through, not without much content
In many singularities; but we saw not
That which my daughter came to look upon,
The statue of her mother.
*Paul.* As she liv'd peerless,
So her dead likeness, I do well believe,
Excels whatever yet you look'd upon
Or hand of man hath done; therefore I keep it
Lonely, apart. But here it is: prepare
To see the life as lively mock'd as ever
Still sleep mock'd death: behold, and say 't is well.

[*Paulina draws a curtain, and discovers Hermione standing like a statue.*

I like your silence, it the more shows off
Your wonder: but yet speak; first, you, my liege.
Comes it not something near?
*Leon.* Her natural posture!
Chide me, dear stone, that I may say indeed
Thou art Hermione; or rather, thou art she
In thy not chiding, for she was as tender
As infancy and grace. But yet, Paulina,
Hermione was not so much wrinkled, nothing
So aged as this seems.
*Pol.* O, not by much.
*Paul.* So much the more our carver's excellence;
Which lets go by some sixteen years and makes her
As she lived now.
*Leon.* As now she might have done,
So much to my good comfort, as it is
Now piercing to my soul. O, thus she stood,
Even with such life of majesty, warm life,
As now it coldly stands, when first I woo'd her!
I am ashamed: does not the stone rebuke me
For being more stone than it? O royal piece
There 's magic in thy majesty, which has
My evils conjur'd to remembrance and
From thy admiring daughter took the spirits,
Standing like stone with thee.

12 *singularities* = rarities.
38 *O royal piece* = O royal woman.

*Per.* And give me leave,
And do not say 't is superstition, that
I kneel and then implore her blessing. Lady,
Dear queen, that ended when I but began,
Give me that hand of yours to kiss.
*Paul.* O, patience!
The statue is but newly fix'd, the colour 's
Not dry.
*Cam.* My lord, your sorrow was too sore laid on,
Which sixteen winters cannot blow away,
So many summers dry: scarce any joy
Did ever so long live; no sorrow
But kill'd itself much sooner.
*Pol.* Dear my brother,
Let him that was the cause of this have power
To take off so much grief from you as he
Will piece up in himself.
*Paul.* Indeed, my lord,
If I had thought the sight of my poor image
Would thus have wrought you, — for the stone is mine —
I 'ld not have show'd it.
*Leon.* Do not draw the curtain.
*Paul.* No longer shall you gaze on 't, lest your fancy
May think anon it moves.
*Leon.* Let be, let be.
Would I were dead, but that, methinks, already —
What was he that did make it? See, my lord,
Would you not deem it breath'd? and that those veins
Did verily bear blood?
*Pol.* Masterly done:
The very life seems warm upon her lip.
*Leon.* The fixture of her eye has motion in 't,
As we are mock'd with art.
*Paul.* I 'll draw the curtain:
My lord 's almost so far transported that
He 'll think anon it lives.
*Leon.* O sweet Paulina,
Make me to think so twenty years together!
No settled senses of the world can match
The pleasure of that madness. Let 't alone.
*Paul.* I am sorry, sir, I have thus far stirr'd you: but
I could afflict you farther.
*Leon.* Do, Paulina;
For this affliction has a taste as sweet
As any cordial comfort. Still, methinks,
There is an air comes from her: what fine chisel

Could ever yet cut breath? Let no man mock me,
For I will kiss her.
*Paul.* Good my lord, forbear:
The ruddiness upon her lip is wet;
You 'll mar it if you kiss it, stain your own
With oily painting. Shall I draw the curtain?
*Leon.* No, not these twenty years.
*Per.* So long could I
Stand by, a looker on.
*Paul.* Either forbear,
Quit presently the chapel, or resolve you
For more amazement. If you can behold it,
I 'll make the statue move indeed, descend
And take you by the hand: but then you 'll think —
Which I protest against — I am assisted
By wicked powers.
*Leon.* What you can make her do,
I am content to look on: what to speak,
I am content to hear; for 't is as easy
To make her speak as move.
*Paul.* It is required
You do awake your faith. Then all stand still;
On: those that think it is unlawful business
I am about, let them depart.
*Leon.* Proceed:
No foot shall stir.
*Paul.* Music, awake her; strike! [*Music.*
'T is time; descend; be stone no more; approach:
Strike all that look upon with marvel. Come,
I 'll fill your grave up: stir, nay, come away,
Bequeath to death your numbness; for from him
Dear life redeems you. You perceive she stirs:
[*Hermione comes down.*
Start not; her actions shall be holy as
You hear my spell is lawful: do not shun her
Until you see her die again; for then
You kill her double. Nay, present your hand:
When she was young you woo'd her; now in age
Is she become the suitor.
*Leon.* O, she 's warm!
If this be magic, let it be an art
Lawful as eating.
*Pol.* She embraces him.
*Cam.* She hangs about his neck:
If she pertain to life let her speak too.
*Pol.* Ay, and make 't manifest where she has liv'd,
Or how stolen from the dead.

*Paul.* That she is living,
Were it but told you, should be hooted at
Like an old tale: but it appears she lives,
Though yet she speak not. Mark a little while.
Please you to interpose, fair madam: kneel
And pray your mother's blessing. Turn, good lady;
Our Perdita is found.

*Her.* You gods, look down
And from your sacred vials pour your graces
Upon my daughter's head! Tell me, mine own,
Where hast thou been preserv'd? where liv'd? how found
Thy father's court? for thou shalt hear that I,
Knowing by Paulina that the oracle
Gave hope thou wast in being, have preserv'd
Myself to see the issue.

*Paul.* There 's time enough for that;
Lest they desire upon this push to trouble
Your joys with like relation. Go together,
You precious winners all; your exultation
Partake to every one. I, an old turtle,
Will wing me to some wither'd bough and there
My mate, that 's never to be found again,
Lament till I am lost.

*Leon.* O, peace, Paulina!
Thou shouldst a husband take by my consent,
As I by thine a wife: this is a match,
And made between 's by vows. Thou hast found mine;
But how, is to be question'd; for I saw her,
As I thought, dead, and have in vain said many
A prayer upon her grave. I 'll not seek far —
For him, I partly know his mind — to find thee
An honourable husband. Come, Camillo,
And take her by the hand, whose worth and honesty
Is richly noted and here justified
By us, a pair of kings. Let 's from this place.
What! look upon my brother: both your pardons,
That e'er I put between your holy looks
My ill suspicion. This is your son-in-law
And son unto the King, who, heavens directing,
Is troth-plight to your daughter. Good Paulina,
Lead us from hence, where we may leisurely
Each one demand and answer to his part
Perform'd in this wide gap of time since first
We were dissever'd: hastily lead away. [*Exeunt.*